...ine WEEKLY

ENSA FILMS PIRATED

See page 3.

Not for just a week . . . not for just a year . . .

but ALWAYS!

PHANTOM of the OPERA (AMERICAN)
Nelson Eddy
Susanna Foster
Claude Rains

The DEMI-PARADISE (BRITISH)
Laurence Olivier
Penelope Ward
Marie Henson

C.E.A Film Report
9 marks EACH

GFD

OUTSTANDING FILMS OF THE WEEK

Superb colour, music, fine singing, dazzling sets and melodramatic thrills combine to give the film its unique entertainment quality.

The dialogue is clever, the direction brilliant, and the acting could hardly have been bettered . . . remarkable for superb performance by Laurence Olivier

Kinematograph WEEKLY

No. 1,913. Thursday, December 16, 1943. Vol. 322

The BEST thing in EVERY programme
WALT DISNEY PRODUCTIONS

E.N.S.A. FILMS PIRATED IN NORTH IRELAND

16-mm. Pre-release Shows to the Public

SIXTEEN millimetre entertainment films intended for exhibition to members of the Services solely, are alleged to have been screened to the public long before their first screening in Northern Ireland, where the C.E.A. is demanding an explanation from the persons concerned.

Inquiries made by the KINE. establishes the fact that the fault does not lie with E.N.S.A., whose contract with mobile Services expressly excludes exhibition of films other than as specified for the Services.

An official of E.N.S.A. admitted that a complaint has been received—the first during the war period—and is being investigated.

The C.E.A. Branch Secretary reported that members had complained that 16-mm. shows were being given to the public by a Belfast firm of films, some of which were not due to be shown in Northern Ireland until next year; some, indeed, had been shown before their local kinema release.

Renters had been consulted and were amazed to hear of this as they did not know this firm was operating and had not booked any films from them.

Mr. Macdermott said they had made immediate inquiries and found that a local firm which held a contract to operate two 16-mm. mobile units to H.M. Forces only had been making use of the films supplied them through Ensa for their own private gain. Apparently, they had made no return to the renters, but had used the films in-

Continued on page 23

ecret Debate Ulster E.A.

rict secrecy is being observed members of the Northern nd C.E.A. in connection with ubject upon which the local utive is in touch with the ast Civic Authority. A demand eing made that a sworn inquiry held as soon as possible in interests of all concerned.

he subject was raised by a minent member of the branch ch went into committee for the pose. Eventually, the following olution was passed.

or the time being no details of matter be issued for publica-;

hat a special letter be sent to Belfast civic authorities urging the sworn inquiry be held as as possible in the interests of concerned.

his communication, the report cludes, has been sent to the horities, who have acknowledged receipt and had promised to ly at an early date.

TO-DAY'S CONCILIATION MEETING

he first meeting of the Joint committee of the K.R.S. and C.E.A. the question of methods of film king (with which the famous ort List is associated) was held s afternoon at 127, Wardour eet.

Henry Simpson, C.E.A. Presi-, presided.

EARLIER S.O.

C.C. Chairman's Approval

Another voice has been added to the case for the earlier opening of kinemas on Sundays—that of Sir John Daw, chairman of Devon County Council.

Before the Exmouth Justices on Monday was an application for the transfer of the licences of the Savoy, Forum, Regal and Grand from the Mayfair Circuit to A.B.C.

The application was granted, and upon a further application for an extension of Sunday opening hours, the chairman, indicating that application would be granted, commented he thought the more people they could take off the streets and put them somewhere the better.

SCOPHONY TREBLES ITS PROFITS

£22,500 from U.S. Exploitation

REPORT of Scophony, Ltd., the television company, reveals trebled profits for the year to March 31 last.

Trading profits, after administration expenses and depreciation, amounted to £14,900, compared with a profit of £4,979 for the previous year, and a loss of over £15,000 for the year before that.

After deducting the Financial Controller's charges, £2,670; directors' fees, £700; provision for subsidiary company loss, £209; and reserve for contingencies, £1,000. the net profit is £10,921, which is utilised to reduce the debit balance brought forward from £16,790 to £5,869. The small loss referred to was made by Scophony Electronics, Ltd.

The balance sheet shows that patents and trade marks, equipment and development expenditure, including goodwill, have been written down by £24,000 a £215,918. Of the amount written off, £22,500 was received for exploitation of the Scophony system in U.S.A.

G. W. Walton, the retiring director, offers himself for re-election while W. G. Elcock, the financial controller, also requires to be re-elected. This will take place at the 7th Ordinary Meeting at the Grosvenor Hotel, Victoria, on December 20, at 12 noon.

HITCH'S JOB FOR M. of I.

Films for Europe

As exclusively stated in the KINE. of December 2, Alfred Hitchcock is to make films for the Ministry of Information in this country.

He arrived in England during the week-end.

The M. of I. announces that the films which Hitchcock will make are a series of shorts in foreign languages for distribution in European countries.

N. Africa Pre-releases

In the House of Commons on Tuesday the Secretary of State for War stated that a considerable number of the latest films, including some which have not yet been generally released in this country, had for some months past been shown to British troops in this command. Except at certain static kinemas, no admission charges are made.

Deal for B. and D. Control?

THE announcement that the Board of British and Dominions Film Corporation are engaged in preliminary negotiations with representatives of important interests in the film Industry has aroused considerable speculation in the Trade.

E. Ronald Crammond (chairman) added that a further announcement will be made as soon as possible, and should the present negotiations mature the full proposals will be submitted to shareholders at the earliest possible date for their approval.

No information could be gleaned of the "important interests" concerned, or the nature of the negotiations.

Good News for Shareholders

The directors of British and Dominions Film state that if the talks can be successfully concluded

Continued on page 10

FILM STRIKE ENDS

The employees on strike at British National Studios returned to work unconditionally on Wednesday morning on the instructions of the N.A.T.K.E. A meeting was due to be held this (Thursday) morning between the Union and the British Film Producers' Association to settle the interpretation of the clause in the Agreement which puts in motion conciliation machinery and to define the *status quo*.

See story on page 24.

Scoop The News WITH BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY

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COMMON-SENSE

INTELLIGENT realism has now, happily, marked the conduct of what might have developed into a silly but expensive quarrel. We had the prospect only a few days ago of a bitter feud between exhibitors and renters, and considering that each is dependent upon the other for his livelihood the consequences would have been dire.

Plain speaking, nevertheless, has been of first-rate importance in bringing to a head the main cause of offence, and has concentrated the issue effectively enough to ensure proper treatment once the will to clear it was expressed. Neither side will, naturally, admit that the grievance is any less than it was weeks ago, but a readiness to resolve the trouble has been shown, and that marks difference between peace and war.

Now, although the two sides of our Industry have been on sparring terms as long as history recalls, the fact remains that every time a real clash has developed, some solution has been found. In fact, they have proved repeatedly that however explosive the mixture they have had to deal with, as soon as they got at their task jointly they were capable of running a big business on big lines.

We have watched storms blow up and die down again too often to expect that all the black is on one side and all the white on the other, and we have learned by experience that the gift of compromise, however contemptuously regarded by the contestants in the first heat of battle, is sooner or later found to be the touchstone upon which depends the resumption of normal business relations.

In the present case the exhibitors may well express appreciation of the judicial attitude shown by their President, whose shrewd but self-effacing character has shown him to be a very valuable asset to his fellows.

Long Shots

ONCE again interest flared up around the personality of J. Arthur Rank early this week when a statement issued on behalf of British and Dominions Film Corporation revealed that preliminary negotiations were taking place with representatives of "important interests in the film Industry."

ASSETS of B. and D. are largely those of shares in studio companies in which Mr. Rank has a substantial holding, and the City seems pretty certain that Mr. Rank's are the important interests involved.

W. J. GELL got back to England from America on Saturday. I had a chat with him at the beginning of the week, when he promised a story for the next issue of the KINE. regarding his conversations and plans. Like many other visitors to U.S., he feels that until British film interests improve their marketing of product there, we cannot expect the returns which we should have. Americans are far from being anti-British, he declares.

AS a result of the meetings between renters and exhibitors by which a Joint Conciliation Committee has been set up, the presidents of both the K.R.S. and C.E.A. have increased their stature in the eyes of members. A fine sense of loyalty has developed in the former body, while in the latter President Simpson's quiet, firm and yet tactful manner of handling both subject and members has earned him the warm approval of delegates.

IN this connection it is interesting to learn that Henry Simpson has addressed a letter to his opposite number, thanking him for "your kindly gesture and remarks at the preliminary conference which did so much to remove any possible prejudice or mistrust."

PRESIDENT SIMPSON assures Major Baker that nothing will be left undone on his part to assist Major Baker to create a much happier atmosphere between the two associations than has existed in the past.

SIMON ROWSON loves to get back into the Wardour Street which he knows so well and make contact with exhibitors whom he knew as customers in the old days of the Ideal Film Renting Company. Thus he was quite at home with members of the C.E.A. Planning Committee on Tuesday of last week outlining a number of subjects upon which he was able to contribute some interesting views.

APPRECIATION of Mr. Rowson's speech came in the form of a suggestion that he should prepare a memorandum covering the points raised by him for study and discussion by the Committee. It will also be circulated, when completed, to the C.E.A. delegates.

ERNEST SIMON, RKO-Radio's general sales manager, was presented last week by E. J. Davis, of Walt Disney Productions Inc., with an originally designed cigarette box as a token of the appreciation of the Disney company for Mr. Simon's outstanding handling of the Disney product in the past five years.

THE presentation was made at a special meeting of RKO-Radio head-office executive and branch managers held in London, and marked a period when Disney full-length features and short product are enjoying unprecedented success in all parts of the country.

A VERY worthy election to the Board of Management of the Cinematograph Trade Benevolent Fund is that of Capt. S. W. Clift, vice-president of the C.E.A. Capt. Clift has shown his warm interest in the Fund in many ways, notably by his generosity at the time when the celebrated 100 box of cigars was a large contributory agent to the Fund's receipts.

BRITISH LION salesmen at their Convention last week discovered that a surplus remained from their contributions to the gift to their chief, S. W. Smith. So the balance of £4 found its way to the C.T.B.F., a very useful example to others who find themselves with unexpected unexpended amounts.

BIRMINGHAM Renters' Comforts Fund cannot, however, boast a surplus, and Vic Jones (20th Century-Fox), who is chairman, is looking anxiously around in the hope of getting sufficient to keep up the monthly gifts to the boys and girls in the Services, and provide, as in previous years, a special Christmas gift.

AS staffs in renters' offices have decreased, so, naturally, weekly collections are less, while the numbers who are away increase. The total is now 70. He wonders if, as a result of this note, a few people who feel Christmasy could help him to maintain his excellent service to those serving in the Forces.

ANNA NEAGLE'S winning personality has made her a great favourite among the Servicemen and women and war workers whom she has set herself to entertain. She was in the North and North-East of England last week, and amongst other appearances presented some very attractive numbers at a large engineering factory. "Alice Blue Gown," "I'll See You Again" and excerpts from "Sunny," in which she co-starred with Ray Milland, were among the favourite pieces rendered.

THE film Trade is singularly tardy in paying tribute to its pioneers. William Friese-Greene has been all but ignored by some historians (!) of the Industry, so it is good to know that at long last an attempt is being made to gather material for an authentic biography.

FRIESE-GREENE'S son, neth, writes to the KINE Talagi, Whirlow Lane, Sheffi stating that a well-known grapher is being approach write the life of his father, would welcome any data r to historical and human eve the inventor's life. A great material has been gathered, with the incidents which pected to be forthcoming, combine to produce a very in ing and illuminating volum

ONE of the best-known ve of the Industry passed last Friday in the person Collins, fairground sho kinema proprietor, mayor, freeman of Walsall, and M. for some time. The very na Pat Collins brought back p of crowds pressing in to s new moving pictures as a ma entertainment, and his death ripe age of 85 closes a care robs the veterans of a rema character.

WELCOME to the return from an old friend. *Motion Picture Almanack*, ing the date 1943-44, to us how time flies, has just c hand, and in view of the changes in the personnel Trade it is more essentially of every executive's desk ment than ever. As it was ably sold out before publica is not very useful to advise who have not already r their copy to buy one. The have to borrow one—but I w to it they don't borrow mi

NEVER has the Para theatre, Liverpool, had appreciative audience than o day last when "big-h Arthurs" of the U.S.A. brought as guests about 1.50 dren from all orphanages Liverpool district.

THE staff of the Para entered into the spirit occasion from J. L. Cou (general manager) and T. A. (his assistant) down to the junior employee. All gave services freely, and no char made for the use of the t Twentieth Century-Fox als its bit towards ensuring the plete success of the show, in the main feature was "My Flicka," by allowing the use film without charge.

EVERY group of three ch (each labelled with an e bearing the name of the chi his or her orphanage) was roned by one soldier, who w sponsible for seeing to it th little guests had a rollicking time. The U.S.A. soldiers, their own transport, collect children from the various o ages and deposited them portals of the Paramount, Coulthurst and Lloyd, as a s of kinship, displayed the Jack and the Stars and Strip

WHEN the show was U.S.A. Army transport the children to army unit ce where they were provided Christmas tea. After that participated in a distributi candies and toys and then back to their home orphana

THE KINE

Close-Ups

by SCREENCOMBER

Introductory

WITH the 'flu epidemic rife, it is well to remember that the peculiar nature of the film Trade makes it particularly open to a series of unusual ills not met with in other industries. It is with pleasure then that we announce—proudly announce—that we have persuaded old Doc Screencomber, the savant, to contribute a list of the more prevalent types of ill-nesses.

Medical Dictionary

BUDGERDAPHOBIA: A morbid fear of confined budgets or schedules. A form of elephantboititis, in which all features become enormously enlarged. Only hope of release is to be found in America.

BALCON: Type of persecution complex, inevitably ending in writers' cramp. Note on above:—From which is probably derived the saying "Balcon up the wrong tree."

BARNSTONES: Illusions of Granadeur - Mammoth this, Mighty that; the Pinnacle of something else. Antidote can be found in Fontannasia, in which everything is flat.

CINDERGITIS: An acute burning and blistering. Patient should be careful in his choice of hose.

CINEMANIA: An unreasoning fondness of lions that manifests itself in a violent irritation if any doubt is cast on the genuineness of the lion's many tales. Almost invariably accompanied by high temperature, according to research experts on *Daily Express*.

EUROPIA: Similar to above, but restricted to British lions. Patients invariably go West to the tune of guitars and the singing of celestial cowboys.

FILEYTOSIS: Symptoms are extreme breathlessness, particularly active among rookies who have seen Rockies with the lady known as O'Grady. Highly Technicolored form of calf love.

GRANIA: A fanatical belief in reincarnation, in which the sufferer breaks out in a rash of scarlet pimpernels. Antidote: Dinner at the Ritz.

HOMNIA: Likely to result in a seizure. From "omnia," meaning "all," and "rank" meaning "station," *e.g.*, "Tardus Rank Omnia," which can be translated from the Latin to "Stopping at all stations," or "H'omnia," as the Ancient Londinium Romans might say, as in "H'omnia tenere rank," meaning "Rank retains hall."

TONSONITIS: One of our tonsils is missing, resulting in a loss of the vocal powers. From the Choctaw "Ja-Cks-On," meaning "The Silent One"; "itis" meaning "A swelling," *i.e.*, "A silent swell."

ZEBRITIS: See Professor Morrison's Treatise, Section 13b.

NORTH DEVON PREMIERE OF "BLIMP"

Plaister's Fine Showmanship

THE North Devon première of "The Life and Death of Colonel Blimp" on Monday was in all respects an outstanding event. The film was acclaimed by the large audience as a masterpiece of brilliant directorship, perfect colouring and timely entertainment.

The audience included a distinguished list of guests who had previously met the producers—Michael Powell and Emeric Pressburger—at a party at the Royal and Fortescue Hotel, one of the historic buildings of Barnstaple.

Among the guests of Harold Plaister, Public Relations Director of G.F.D., and Mrs. Plaister were the Earl and Countess Fortescue, the Mayor and Mayoress of Barnstaple, Mr. and Mrs. Michael Powell, Mr. and Mrs. Emeric Pressburger, Admiral and Mrs. Swann, General Frizell, and Colonel Oerton, with other North Devon Home Guard officers; Colonel Dobson of the R.A.F. Regiment, Colonel Goodwin of the U.S. Army, with representatives of the American Red Cross, and leading members of the North Devon Police Service and Civil Defence organisations.

The public reactions to "Colonel Blimp" were striking and enthusiasm was marked. Interest in the proceedings was enhanced by the presence in the kinema of the Band of the 4th Battalion Devon H.G., and by the Guard of Honour in the foyer which greeted the Lord-Lieutenant and civil party on their arrival.

Before the picture was shown, Michael Powell, who addressed the packed house, received a great welcome, and his description of the origins of the film, the purpose of the directors and the intimation of the plans for Press showing in America elicited enthusiastic applause.

A surprise for the audience was the personal appearance of Sgt. John Sweet, U.S., now acting in the Powell-Pressburger film "The Canterbury Tale."

Much of the success of this memorable North Devon event was due to the work of the resident manager—Lieut. A. M. Carpenter—whose decorative scheme for foyer, lounge and theatre were subject of general comment. "Colonel Blimp" came to Barnstaple—saw and conquered.

20th-Fox Cardiff Appointment

H. J. Williamson has been appointed by Sutton Dawes, sales director of 20th Century-Fox, manager of their Cardiff branch, succeeding Alan Rogers, who is to take up more important duties for the company.

Mr. Williamson has been about 25 years in the Industry, 20 of which were with U.A., for which company he has, for 10 years, been Cardiff branch manager.

News-reel Contracts in N. Ireland

THE position of Northern Ireland members who had not signed the newsreel contract was debated at last week's meeting of the C.E.A., at which T. H. McDermott presided. It was decided to support any exhibitor who refused to sign.

A resolution in the name of Mr. Bloomfield was that the branch resolution urging members not to book newsreels under the terms stipulated be rescinded.

The CHAIRMAN said that he agreed that two of the clauses in the contracts were harsh, but a tribunal had been set up to deal with any cases of hardship. The branch was in an invidious position. Most members had signed. He was most anxious to see that no exhibitor was victimised. Hearing that the newsreel companies had put forward an ultimatum and a last date to sign, he had taken it upon himself to see representatives of the companies and had been given an assurance that the date would be extended to enable the Branch to discuss the matter again.

Safeguarding Minorities

MR. BLOOMFIELD said he had not yet signed the contract although he wished to bring his newsreel up to date. If they did not sign by a certain date the cost would be increased by 100 per cent. In view of the big percentage who had signed he felt it should be left to the minority to sign if they so desired.

JAMES CURRAN said that he felt that the original resolutions should not be rescinded. If only one exhibitor stood out and refused to sign he should be entitled to the full backing of the branch. The new contract was bad. It had been said that the Board of Trade wanted film economy in stock, but that had been obtained at the expense of exhibitors. He was willing to sign and agree to the resolutions being rescinded if Clause A was deleted.

T. J. FUREY asked was it not a fact that by making exhibitors share their newsreels, renters had put up their charges?

Divided Views

Mr. DALE said that while they were objecting to signing the General Council had advised all exhibitors to sign. That showed they were a house divided.

Mr. BLOOMFIELD, saying that he was going to sign the contract, agreed with Mr. Curran that any exhibitor who stood out should have full protection of the branch, and he would withdraw his resolution.

Withdrawing his amendment, Mr. CURRAN said he would still support the C.E.A., but they must plod along until they could get unanimity on all matters on which they took a decision.

Executive Nominations

The CHAIRMAN stated that the nominations for the annual meeting were as follows:—

Chairman, B. K. McGuigan; vice-chairman, T. J. Furey and L. Hyman, J.P.; treasurer, J. Quin; committee, E. Buckley, Ben Bloomfield, E. Bryans, James Curran, John Curran, N. Donaghy, Wm. Doherty, D. Finney, T. J. Furey, L. Hyman, G. Lodge, H. S. MacMurray, J. D. Russell, H. Shepherd, H. Wilton.

Mr. MACDERMOTT said that the fact that they had contests for the vice-presidency and 15 candidates for the seven seats on the committee showed the great interest taken in the branch. It was an excellent and encouraging sign.

From Our Letter Bag

BRITISH FILMS IN U.S.

U.A. Attack on Morris Ernst

JUST before he left this country, Morris Ernst, among other declarations, committed himself to the statement that "'In Which We Serve' was not screened at more than ten of the front-rank kinemas."

The actual facts and figures are these. "In Which We Serve" will beat every known record for English pictures in the United States and Canada—a not inconsiderable achievement in itself! It has booked to date close on 10,000 contracts, of which more than 8,000 have already been played, netting the distributors, so far, $1,640,000. Contracts by the hundred are still to come in, so that the final total rental will be substantially higher.

It is self-evident that these figures could not be reached on Mr. Ernst's "ten front-rank kinemas." The picture has, in fact, played in all important circuits in the United States and Canada.

It is difficult to know what motivated Mr. Ernst to make so foolish a statement, though it may be that in the course of uttering a hotch-potch of not too well-informed opinions one more or less seemed hardly to matter.

E. J. CARR,
Managing Director,
United Artists.

[Mr. Ernst's point was the difficulty experienced by even the biggest British successes playing at "front-rank" kinemas. Obviously, if the rentals amounted even to the smaller figure quoted by him it must have also played in some thousands of smaller situations.——ED.]

DARLINGTON S.O. STARTS

Darlington members of the N.A.T.K.E., having accepted the Stoke-on-Trent agreement for Sunday work, recommended to them by their general secretary, all the kinemas in Darlington opened on Sunday, December 5, a fortnight after the date arranged originally for the general opening.

Reports from the town indicate that the shows were well patronised, but reference is made to the comparatively small number of Service people present.

It is expected that, since the kinemas were opened at the request of the military authorities, opponents of Sunday opening in Darlington—and they are powerful and well organised—will make some play with the fact that the bulk of patrons attracted were civilians.

Prisoner of War

Sergt. Flight Engineer Frank Lashford, R.A.F., manager of the Empire, Chester-le-Street, whose father, Walter Lashford, is manager of the Gem, Jarrow, is reported to be in hospital in an enemy occupied country. He is the only survivor of a bomber which was brought down over enemy territory.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 16 AND WED., DEC. 22

Thursday

Seventh Victim
(RKO-Radio)

Rialto Cinema. **10.30 a.m.**

Cast: Tom Conway, Kim Hunter, Jean Brooks, Hugh Beaumont, Erford Gage, Isabel Jewell, Chef Milani, Marguerite Sylva, Evelyn Brent, Mary Newton, Wally Brown, Ben Bard and Feodor Chaliapin. **Director:** Mark Robson.

The strange disappearance of an attractive business woman is the theme around which the thrilling plot of "The Seventh Victim" centres.

Owner of a cosmetic company, Jean Brooks drops from sight. Her only relative is her younger sister, Kim Hunter, who leaves school for New York to search for her, up one blind alley after another.

Miss Hunter encounters a phychiatrist who seems to know something about the affair, a poet and an attorney who has been secretly married to the missing girl. All of them endeavour to help after their respective fashions; and eventually she learns that her sister is alive but hiding from the vengeance of a mysterious cult of which she is a member.

How the girl desperately endeavours to rescue her sister from her morbid mood and straighten out her life provides the exciting action.

This attractive new film ranks as one of the most thrilling brought to the screen in recent years.

Old Mother Riley Overseas
(Anglo-American)

Cast: Lucan and McShane, Magda Kun, Fred Kitchen, Jun., Stanelli, London Symphony Orchestra, "Freddie," Morris Harvey, Anthony Holles. **Director:** Oswald Mitchell.

Probably the most elaborately staged Mother Riley to date, this new British National comedy is set in Cornwall and in Portugal, where the Old Lady basks on the sunny beaches among lovely senoritas and even plays a Concerto to the accompaniment of the London Symphony Orchestra. Oswald Mitchell's aim was to get as much glamour and music into the film as possible and, of course, the fun is as uproarious as usual. General verdict is that it is the brighest of the Mother Rileys to date.

Friday

Prairie Law
(RKO-Radio)

Own Private Theatre. **10.30 a.m.**

Cast: George O'Brien, Virginia Vale, Dick Hogan, J. Farrell MacDonald, Slim Whitaker, Cyrus W. Kendall, Paul Everton, Henry Hall, Monte Montague, Quen Ramsey. **Director:** David Howard.

The determined efforts of a young cattleman to restore law and order to a prairie community run by an unscrupulous promoter form the exciting basis of the new George O'Brien thrill-drama.

When a slick agent sets up an agency and sells worthless lots in the cattle country on the promise of unlimited water from wells he will dig, he precipitates a battle between the cattlemen and the fast arriving newcomers.

O'Brien, as a successful rancher and owner of the only spring water in the section, assumes the leadership of the cowmen and, after many thrilling battles with the enemy, succeeds in exposing the underhand schemes and bringing the promoter to justice.

Viginia Hale shares the romantic spotlight with O'Brien.

Four Shorts
(Paramount)

Carlton Theatre. **10.30 a.m.**

"Mardi Gras," "There's a Futur In It," "I Want to be an Actress," "The Cowboy."

Four important short subjects. The include the first of the studio's "Musica Parade" series.

"Mardi Gras," a Technicolor two reeler, is a sparkling song-and-danc show with Betty Rhodes and Johnn Johnston, dealing with the adventure of a boy and girl at carnival time. I has been produced on a lavish scale with Hugh Bennett directing.

"There's a Future In It," made fo the M. of I. by Strand Films an directed by Leslie Fenton, stars An Dvorak and Barry Morse in a pictur which pays a tribute to our bombe crews. It was written by Flight-Lieut H. E. Bates, and is a three-reel subject John Turnbull and Beatrice Varley ar others in the cast.

Another three-reel vehicle is "I Wan to be an Actress," a B.S. productio directed by Paul Barralet, with Iren Vanbrugh, Yvonne Arnaud, Mile Mallinson and several other famou players, in addition to members of th Windsor Repertory Theatre and student of the Royal Academy of Dramatic Art The film depicts the story of th Academy.

The fourth of this group of shorts i "The Cowboy," an American War Offic of Information subject, illustrates th contribution of the West to the wa effort. This is a two-reeler.

Sahara
(Columbia)

Studio One. **10.45 a.m.**

Cast: Humphrey Bogart, Bruce Bennett, Lloyd Bridges, Rex Ingram, J. Carrol Naish, Dan Duryea, Richard Nugent, Patrick O'Moore, Louis T. Mercier, Carl Harbord, Guy Kingsford, Kurt Krueger, John Wengraf, Hans Schumm. **Director:** Zoltan Korda.

Lumbering across the desert after the fall of Tobruk is the tank Lulubelle, the pet of her commander, Sergeant Gunn (Humphrey Bogart). Private "Waco" Hoyt (Bruce Bennett), tank mechanic, and Jimmy Doyle (Dan Duryea), radio operator, are with him.

As they make their way they meet a group of Allied stragglers—three Tommies, a South African, a British officer, and a Fighting Frenchman. The British officer relinquishes his command to Gunn.

Lulubelle continues her way with the nine men and soon picks up two more stragglers—Tambul, a Sudanese (Rex Ingram), and an Italian prisoner, Guiseppe (J. Carrol Naish). Tambul directs them to Fort Bir Acroma, a caravan way station which has a well, but when the men reach there they find the well is only a diminishing trickle.

Gunn plans to stay there a day or two and rest while they collect as much water as possible. But these plans are interrupted by the arrival of two Germans in a jeep, who reveal the fact that a detachment of Germans are behind them. Gunn takes the jeep and sends Hoyt out for help.

The Germans arrive and shell the fort, defended by just the few Allies. After a few days' fighting one of the German shells hits the well, bursting it open. Water gushes forth and the German soldiers throw down their arms and rush for it in a frenzy of thirst. Soon after a British column, headed by Hoyt, moves up to take the Nazis prisoners and to relieve Gunn and one of the Tommies, the only two defenders left.

Gunn, elated at the news that the British lines are holding at El Alamein, moves forward with his beloved Lulubelle.

Tuesday

Bell-Bottom George
(Columbia)

Studio One. **10.45 a.m.**

Cast: George Formby, Anne Firth, Reginald Purdell, Peter Murray Hill, Charles Farrell, Eliot Makeham, Manning Whiley, Hugh Dempster, Denis Wyndham, Jane Welsh, Peter Gawthorne. **Director:** Marcel Varnel.

George, whose heart is in the Navy, but has failed medically, is a steward at the Senior Service Club, Porthampton. His sailor pal, Jim Bennett, boxing champion of the Fleet, comes on leave before rejoining a local unit and borrows George's best suit, unknown to him, to go to a party. That night the club is hit by a delayed-action bomb and George is obliged to "evacuate" in Bennett's uniform.

From thence on the film is one long series of hectic and humorous escapades, combining arrest by the police as a deserter, service at Jimmy's naval barracks, and an escape, only to fall into the hands of a nest of Nazi spies scheming to gain possession of secret plans.

With George's usual good fortune, assisted by a Wren, the final outcome is a foregone conclusion, but before that climax is reached one passes through many hilarious incidents.

Wednesday

Cry Havoc
(M-G-M)

Own Theatre. **11 a.m. and 2.30 p.m.**

Cast: Margaret Sullavan, Ann Sothern, Joan Blondell, Marsha Hunt, Fay Bainter, etc. **Director:** Richard Thorpe.

Thirteen women comprise the all-feminine cast of "Cry Havoc," a stirring story of the rôle women played in the heroic defence of Bataan. The unique cast and the exotic, far-away settings of the dramatic action make it one of the season's most unusual and timely screen productions.

Miss Sullavan returns to the screen after a two-year retirement. Ann Sothern departs from her famous "Maisie" rôles to play the rôle of a smart-alocky Irish girl, her most dramatic characterisation to date. Marsha Hunt portrays a farm girl, and Joan Blondell, recently returned

Continued at foot of next column

from an Army camp tour, Iceland, is cast as a beautif burlesque artist. Each is s dramatic sequence, often re humorous lines naturally among women who must find s from the demands of war in a base hospital.

There are the little feuds, t the strong friendships, the fu looks so characteristic o groups.

SECOND TRADE SHOW

Owing to the fog, which kept our friends from the previous Manchester Trade Show on December 7th,

BUTCHER'S

will again present

IT'S IN THE BAG

at the Theatre Royal, at 10.45 a.m., FRIDAY, DECEMBER 17th

Please accept this invitation as a cordial invitation.

CARRERAS FORMS KEY FILMS

Film Productio Contemplated

The recent formation Films Distributors, Ltd., w siderably strengthen the of Enrique Carreras, whose sive Films, Ltd., has, fo years, been recognised as the outstanding and reliab pendent renting firms in dustry.

The new company will c ably strengthen Mr. Carrer tion, for in addition to h first-class reissues and the sition of new product, w produce its own pictures, nle for which is now hei pared.

Mr. Carreras has been a of the trade for over 30 y both sides of the Industr as renter and exhibitor.

There will be many who member the Blue Halls, H smith.

FILM DAMAG CAMPAIGN

Chesterfield Acti

A strong committee h formed at Chesterfield to film mutilation, on the those at Nottingham, De Leicester.

Its formation followed ing at the Victoria kinem was attended by proprieto agers and projectionists, of the Notts and Derby Fi age Advisory Committee ing present.

The Chesterfield comm composed of A. Baylis, H. W. H. Arkwell, E. Mito Millwood, T. A. Saxby, N T. Walker.

"49 STEPS"

Nine Weeks' Ru in Dublin

The reissue of "49 Steps, is being handled by Inter Film Renters, is repeating standing success achieved first showing.

At the Astor, Dublin, ran for a season of nine tive weeks and score records.

Wherever this Donat vehicle has been shown ing figures have been rea

Here's another Top-Liner from Butcher's

LSIE & DORIS WATERS
& ERNEST BUTCHER
IN
"IT'S IN THE BAG"

"Big Star Values"

"Laugh Show for all Popular Houses"

"Robust Broad Comedy"

"Slap Happy Acting"

"It's a Riot of Fun"

"Top-Line British Attraction"

"It has the word 'Popularity' written across it"

DOWN THEM STAIRS COME GERT, DAISY & SAM IN RIOTOUS FUN — IN A TUSSLE FOR A BUSTLE

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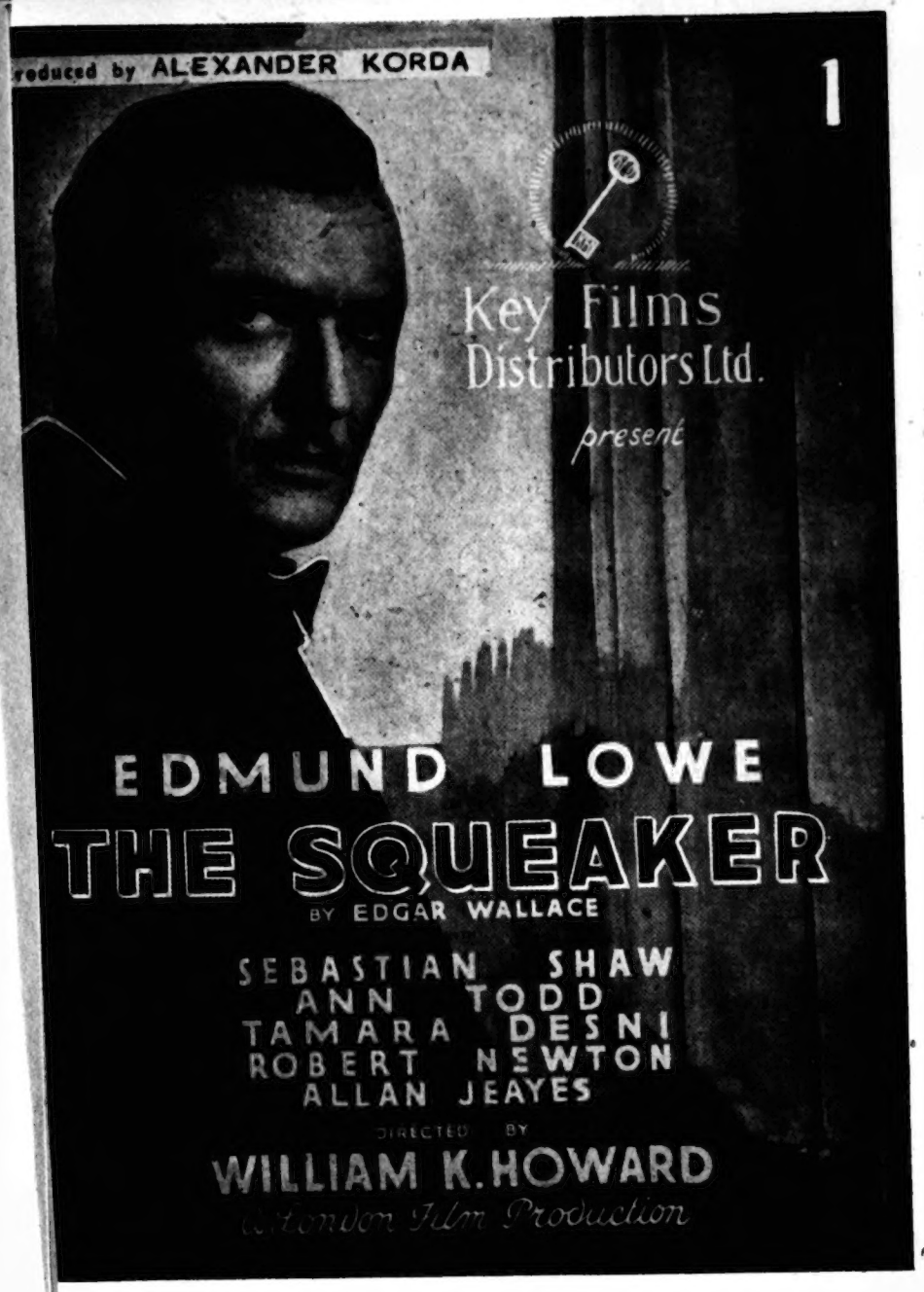

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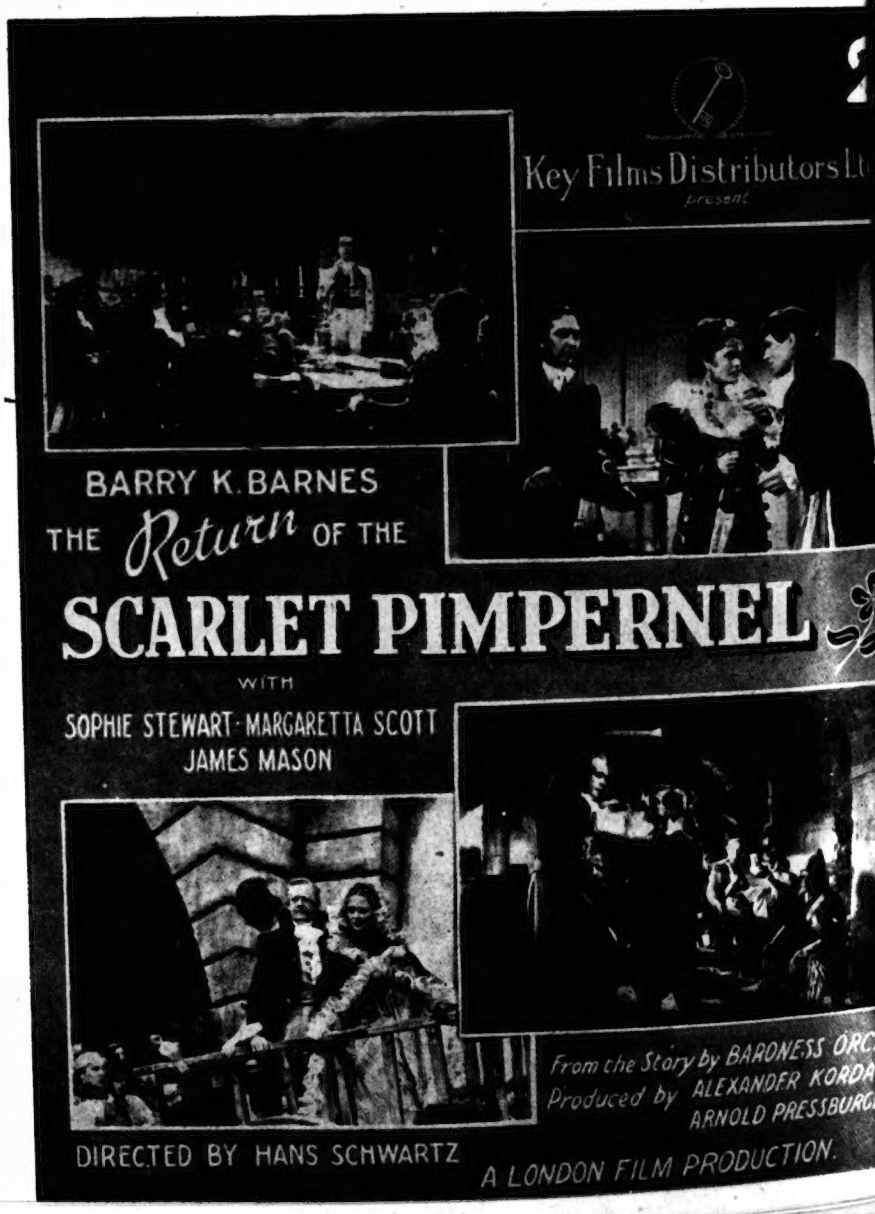

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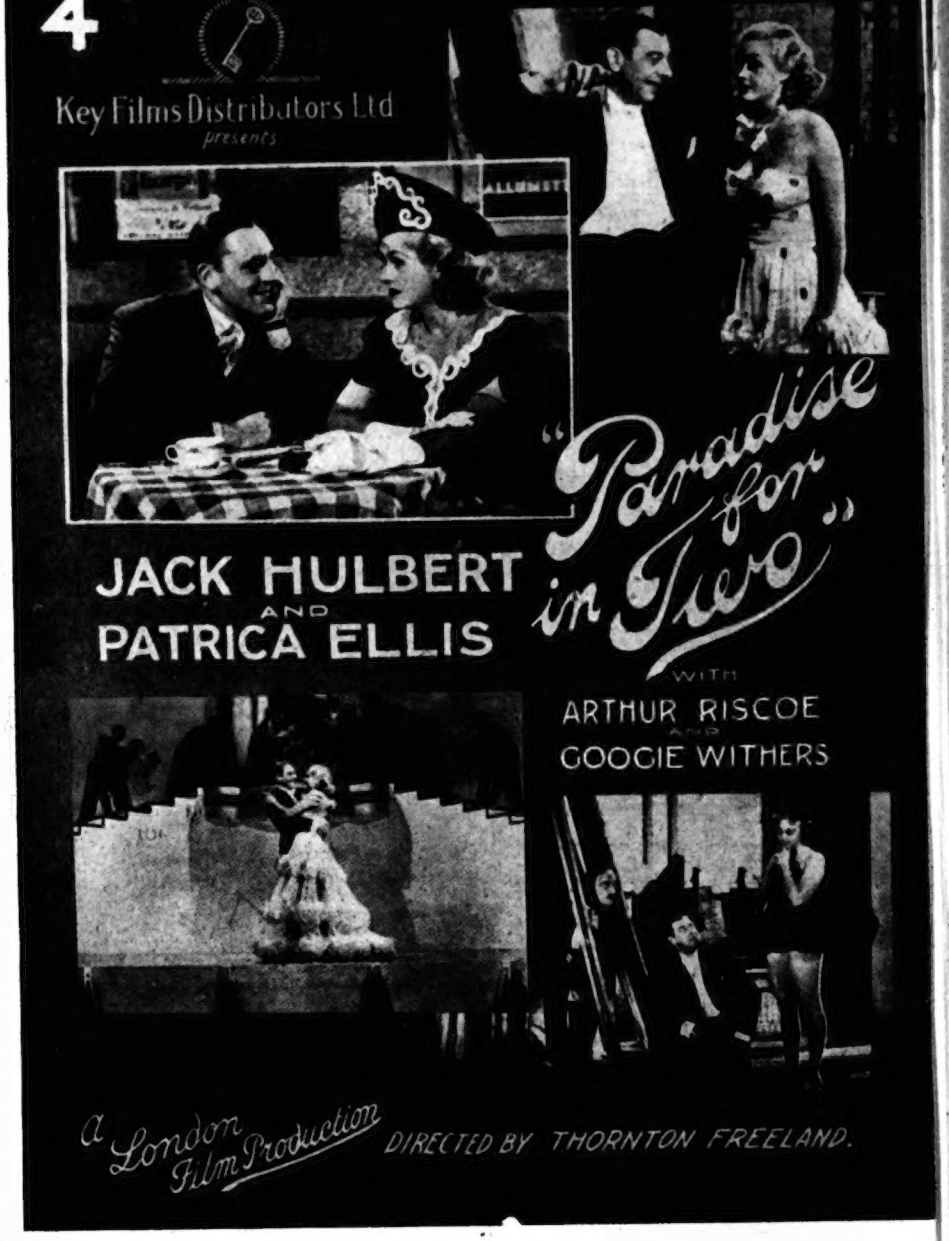

The Melody Lingers On
JOSEPHINE HUTCHINSON
GEORGE HOUSTON
HELEN WESTLEY • JOHN HALLIDAY
WILLIAM HARRIGAN • WALTER KINGSFORD
MONA BARRIE • LAURA HOPE CREWS
DAVID SCOTT • FERDINAND GOTTSCHALK
A RELIANCE PICTURE DIRECTED BY DAVID BURTON

TRADE SHOWS

AT

GAUMONT BRITISH THEATRE

Film House, Wardour St. W.

1. Wed. Dec. 15TH AT 11.0 A.M.
2. Wed. Dec. 15TH AT 2.30 P.M.
3. Thurs. Dec. 16TH AT 2.30 P.M.
4. Fri. Dec. 17TH AT 11.0 A.M.

Continued from page 3

Deal for B. and D. Control

RISE IN B. & D. SHARES

BRITISH and Dominion Films shares were one of the star turns in a generally firm market for kinema issues. They rose 9d. to 4s. 7½d., following the week-end announcement of preliminary negotiations with important interests in the film Industry. A fuller statement on this matter will be found elsewhere.

Other shares to show fairly substantial gains included Associated British Picture 6 per cent. preference and Madam Tussaud preferred ordinary, which both rose 9d. to 24s. and 18s. respectively.

These movements were accompanied by a gain of 6d. in Odeon 6 per cent. pref. to 23s. 1½d., whilst A.P.P.H. ord. rose 4½d. to 24s. 6d., and Cinema Television deferred as much to 9s. 9d.

A.B.P.C. ordinary hardened to 16s. 3d.; British Lion preference to 11s. 3d.; Gaumont-British "A" ord. to 8s., and P.C.T. 10 per cent. pref. to 35s. 6d.

Scophony were moderately active, rising 3d. to 3s. 7½d. Union Cinemas 2nd pref. rose 6d., but the 1st pref. fell 3d., both being quoted at 19s. 6d.

Some profit-taking in Stoll Theatre Corporation caused a fall of 6d. to 12s. 6d., while Gaumont-British 10s. ord. eased at 16s. 7½d.

Among debenture issues, General Theatres 6½ per cent. rose £1¼ to £103, but A.B.P.C. 4½ per cent. debs. fell 15s. to £103¼.

Help for P. of W. in Far East

British prisoners recently repatriated from Germany are unanimous in praise of the work of the Red Cross and St. John in providing a regular supply of food parcels, without which, many said, their lives would have been grim indeed.

Meanwhile, it must not be forgotten that besides the many thousands of prisoners whom the repatriates left behind in Germany there are between 50,000 and 60,000 British, as well as a large number of Dominion troops, in Japanese hands.

Owing to the reluctance of the Japanese to co-operate, the Red Cross has hitherto been unable to do much to help these unfortunate men. But the Red Cross Commission which went to Washington some time ago to devise means, in co-operation with the American and Canadian authorities, to bring succour to our men, has not been idle, for it is learned that a first consignment of 1,500 tons of food and comforts is on the way to Vladivostock, if it has not already arrived, and determined efforts are being made meantime to persuade the Japanese authorities to arrange for their proper distribution.

Ilford

Net profit for year to October 31, after taxation, depreciation and doubtful debts, £129,904 (£127,075). To war contingencies reserve £32,000 (£30,000). Dividend on 6 per cent. cumulative preference, less tax, £5,700 (same), on 5½ per cent. cumulative preference, less tax, £13,750 (same). Ordinary dividend 10 per cent., less tax, £28,710 (same). Forward, £32,416 (£30,832).

Meeting, 49, Ilford Lane, Ilford, December 22, at noon.

DIRECTORS' HINT TO SHAREHOLDERS

the results should be of benefit to shareholders.

For many years since the destruction by fire of Imperial Studios, B. and D. have comprised investments in Pinewood Studios and D. and P. Studios, amounting to £230,000. In view of the large interests held by J. Arthur Rank in the D. and P. and Pinewood companies, of which he is chairman, it has been suggested that the discussions will probably result in a consolidation of the control of the studios and the corporation.

Financial Position

For many years past British and Dominions Film Corporation has experienced very lean times from a financial point of view. The company's last balance sheet made up for the year ended October 31, 1942, showed a debit balance of £163,926. which was carried forward. The last dividend was 8 per cent. for the 18 months ended October 31. 1934.

Last Year's Improvement

The Chairman, in his statement to shareholders in February last, was able to point to some bright spots in the position. He said that D. and P. Studios had shared in the general improvement in the British film Industry during the last 18 months or so. A great deal of leeway suffered by that company during the adverse years of 1939, 1940. and the first half of 1941 had been made good, he said. All interest had been paid on its debentures, including all arrears of interest to December 31, 1942.

British and Dominions Film £1 ordinary shares, which slumped to only 1d. each in 1941, and rose to 3s. 3d. in 1942, are now quoted 4s. 9d.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	64/3	—
Assoc.Pic.Brit.Corp.5/–Ord.	16/3	+ –/1½
,, 6% Pref.	24/–	+ –/9
,, 4½% Debs. ..	£103½	—15/–
A.P.P.H. Ord.	24/6	+ –/4½
Brit. & Dom. Films £1 ..	4/7½	+ –/9
Brit.Lion7½%Pref.10/–	11/3	+ –/3
Capital Prov. News 5/–	4/3½	–
Cine. Television Dfd. (6d.)	9/9	+ –/4½
Dufay-Chromex 5/- Ord.	3/3	—
Gaumont-British Ord.10/–	16/7½	— –/1½
,, "A" Ord.	8/–	+ –/1½
,, 5½% 1st Pref. ..	20/4½	—
,, 4½% Debs. ..	£101½	—
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£103	+ £1½
Mde. Tussaud 1/– Def. ..	1/8	—
,, £1 Prefd. Ord. ..	18/–	+ –/8
Moss Empires £1 Ord. ..	39/3	—
,, £1 Cum. Pref. ..	22/4½	—
Odeon 5/– Ord.	27/6	—
,, 6% Pref.	23/1½	+ –/6
,, 5% Debs.	£104½	—
P.C.T. 10% Cum. Pref. ..	35/6	+ –/3
,, Cum. "A" Pref. £1	28/6	—
,, Cum. "B" Pref. £1	28/9	—
,, Const. 7% Pref. ..	26/–	—
Scophony (5/–)	3/7½	+ –/3
Sound City (Films) 6% Pref.	8/3	—
Stoll Th. Corp.	12/6	— –/6
Twentieth Cent. Ord. ..	1/–	—
,, 6% Pref.	4/–	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/6	— –/3
,, 2nd Pref.	19/6	+ –/6

£1 shares unless otherwise stated.

COMPANY NOTES AND NEWS

NEW PRIVATE COMPANIES

International Contracts, Ltd.—Registered December 6. Capital, £100 in 100 shares of £1 each. To deal in and exercise copyrights in any country, etc. Secretary: R. McClelland, 25-26, Hanover Square, W.1.

James and Archibald Thomson, Ltd.—Registered in Edinburgh November 26. Capital, £5,000 in 5,000 shares of £1 each. Kinema proprietors. The directors are Archibald Thomson, Wyngate, Majors Place, Falkirk; James Thomson, 5, Unison Place, Montrose. Qualification: 25 shares. Registered office: 135, Buchanan Street, Glasgow.

Arcade Promotions, Ltd.—Registered November 26. Capital, £200 in 200 shares of £1 each. Kinema proprietors, etc. The subscribers are Owen H. Parry, 8, Radnor Lodge, Sussex Place, W.2, musical director, who is a permanent director and chairman. Solicitors: Elkin, Henriques and Harford, 62, Clifton Hill, N.W.8. Registered office: 27, Old Bond Street, W.1.

Jack Pemberton Productions, Ltd.—Registered December 4. Capital, £5,250 in 5,000 pref. shares of £1 each and 5,000 ordinary shares of 1s. each. Kinema proprietors, etc. The directors are John W. Pemberton, 82, Shaftesbury Avenue, W.1, theatrical manager; Wm. G. Curtis, Dorincourt, Parkanawe Avenue, Thorpe Bay, Essex, solicitor's managing clerk. Registered office: Ambassadors Theatre, West Street, W.C.2.

MORTGAGES AND CHARGES

Hull Cinemas, Ltd., Criterion Theatre, George Street, Hull.—Further charge on site of Cecil Theatre (destroyed by enemy action), at corner of Brook Street and Anlaby Road, Hull, and capital redemption policy, dated November 17, 1943, to secure £10,000. Holders: Yorkshire Insurance Co., Ltd., St. Helen's Square, York.

Universal Entertainments, Ltd., 23, Lawrence Lane, E.C.2.—Deposit on November 19, 1943, of deeds of Imperial Theatre, Edgware Road, W., and King's Hall Cinema, Lewisham, to secure all moneys due to the chargee (Anglo-Federal Banking Corporation, Ltd.), not exceeding £3,000.

Shaftesbury Estates, Ltd., 31-2, St. James's Street, S.W.1.—Further charge on Odeon, Manchester, dated November 23, 1943, to secure £20,000. Holders: Refuge Assurance Co., Ltd., Manchester.

Promax Productions, Ltd., London, W.C.2.—Mortgage debenture dated November 23, 1943, to secure £1,000. Holders: Promak, Ltd., Blackheath, S.E.

J. H. Foster and Co., Ltd., Estate agents, kinema proprietors, etc., 30, Cumberland Avenue, Liverpool.—Charge on freehold property No. 1, Kemble Street, Kensington, Liverpool, dated August 21, 1942 (being property acquired by the company November 26, 1943). Amount owing: £195 13s. 8d. Holders: Palmerston Building Society, 41, North John Street, Liverpool.

SATISFACTIONS

Cornell Cinemas (Port Talbot), Ltd., Ocean Chambers, Dumfries Place, Cardiff.—Satisfaction in full on November 27, 1943, of charge dated December 30, 1940, and registered January 16, 1941.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Gilbert Films, Ltd., 91, Shaftesbury Avenue, W.1.—R. S. Mays-Smith and J. G. Saunders, both on active service abroad, ceased to act as receivers and managers on November 11, 1943.

V. A. H. Crawley, manager of the Wealdstone Odeon from the early part of this year, has been promoted to the control of the Majestic, Sevenoaks. Originally a journalist, publicist, advertising agent and amateur theatrical producer, he entered the film Trade with Odeon at Deptford in 1941 and became house manager at the Old Kent Road Astoria in October of that year.

Birkenhead Watch Committee has approved plans for structural alterations at the Palladium kinema.

Names in the New

G. Sanderson is the new manager of the Odeon Cinema, Southend, succeeding G. Dunning, who recently retired. Mr. Sanderson, who has served in both the Metropolitan Police Reserve and with the Forces, obtained his discharge from the Army on health grounds. Before coming to Southend he was house manager at the Leicester Square Odeon Theatre.

M. Cohen, who has been assistant manager at the Romford Ritz for the past two years, has now been transferred to the Clapton Ritz. On the outbreak of war he joined the R.E.s and was a motor driver with the bomb disposal squad until discharged on health grounds some three years ago. While at Romford he gave Manager J. Evans valuable help with several outstanding publicity campaigns, one of which won a prize in a national competition.

E. A. C. Guyatt, who comes from Walton-on-Thames, is exchanging positions with L. W. Flatow, who is leaving the Odeon, Bath. For two years Mr. Guyatt has been relief manager on the Odeon Circuit. He was formerly for many years on the stage. He is a professional conjurer, and a member of the "Magic Circle," and hopes occasionally to introduce some of his feats at the children's matinées.

H. J. Watkins, former operator at the Odeon, Sandgate Road, Folkestone, and now serving with the R.A.F. in the Mediterranean, has been overseas since 1940, has taken part in three desert pushes, and can claim to belong to the "Desert Rats."

Eric Victor Walls, who has just taken over the management of the Clifton, Perry Barr, Birmingham, is well known in Trade circles in the provinces. A brother of Dennis C. Wall, general manager of the Emery Circuit, he held positions under that company in Sheffield and Bradford before joining Odeon. After having charge of Odeon theatres at Leicester and Cardiff, he took up war work a year or two ago, and now returns to kinema circles on the Clifton Circuit. He succeeds **Alexander L. Grieg**, who had been at the Perry Barr house since the beginning of the year.

Assistant manager at the Plaza Cinema, Grimsby, before joining the Navy in November, 1939, Seaman **William Lewis** has been seriously wounded in action in the Mediterranean and is in hospital in Italy, where his left arm has been amputated.

Seaman Lewis, who is 24 years old, has seen plenty of action since joining the Navy. Ships in which he has served have been in action at Narvik, Dakar, Malta, Tobruk, Benghazi, Sicily, and Italy.

He lost a brother while serving with the R.A.F. during the early part of the war, while another brother is in the Welsh Guards. His father served with the Lincs Yeomanry in the Boer War and in the 1914-18 war.

On leaving the Crosby Odeon on transfer to the Harrow Odeon, **Geo. Dawson**, manager and organist, was presented by the staff with a series of gifts. At Crosby he has made a great success of the Children's Club, membership of which he raised from 400 to 1,400.

On his approaching departure from Plymouth, **H. E. Gilley**, manager of the Odeon, who has been promoted to assistant theatre controller, Western area, has been presented by the staff with leather despatch case. Mr Gilley first went to Plymouth in 1930 to take charge of the Devonport Hippodrome, and when the Regent was acquired four years later by Odeon and renamed he was appointed to it. He has been there ever since, with the exception of a period in 1941 which he spent at Wimbledon and at Southampton. He will be succeeded by Mr. Hozier, of the Ambassador Theatre, Bristol.

JOINT COMMITTEE PLAN APPROVED BY GENERAL COUNCIL

Vigorous Criticism of Film Rental Report

Withdrawal Urged of "S" List

THE report submitted by the Films Rental Committee on the proposal to set up a joint C.E.A.-K.R.S. Committee precipitated a vigorous discussion at last week's General Council meeting.

While the formation of the joint committee was generally approved there was considerable criticism of the decision to negotiate while the "Established Formula" and the "S" list were in operation. An amendment urging that the first item on the agenda of the committee should be the amendment of the "S" list was defeated by 31 votes to 14.

The report of the committee, which pointed out that if the General Council declined to confirm its committee's recommendations it would make itself a laughing stock, was adopted by 33 votes to 14.

COUN. A. W. GREEN

C. P. METCALFE

lthough the presentation of the rt of the Films Rental Com- tee was received with applause as soon evident that there was nsiderable element of hostility inst the main proposals sub- ted.

. P. METCALFE was not against appointment of this committee. only on the undertaking that it not function until the Estab- ed Formula and S list had been drawn and the K.R.S. had n a definite undertaking that committee could discuss any ter connected with the hire of s. He saw no indication of any nge of mind on the part of the .S., and he believed that if committee were allowed to go ough as recommended it would a fiasco. Mr. Eckman had ex ined the S list as mainly com- ed of members who got away h rentals of 5 and 10 per cent., l he did not want those not on list to support those who were it. Every extra £ that was spent American films drove another l into the coffin of the British ustry, and people who overpaid e the ones who should be iled. The motives of the K.R.S. e not what they said they were. y were not publishing their r thoughts. If some of the flat kers were taken off the flat rate would be a bad thing for the In- stry; flat rates had many advan- es in certain cases, so had centages, but percentages were l if they stopped enterprise. The mmittee had some talk about ting the S list abolished and the ablished formula taken away, Mr. Metcalfe felt it was not ssed as far as it could have n pressed.

ithdraw or Abandon?

. W. GREEN said he was per- nally all for the joint committee. t before it was set up it should unanimously agreed that the tablished Formula be with- wn. It was unfair for one ex- bitor to sit in judgment on his low-exhibitors.'

The GENERAL SECRETARY asked at was meant by "withdrawn"? Coun. GREEN stated he meant that re should be no established formula S list; that exhibitors should b ble to trade freely, and that renters ould not conspire together.

The GENERAL SECRETARY asked if Coun. een meant that as a preliminary to rther discussions with the K.R.S. an ndertaking should be obtained that the list should be abandoned and not intro- ced at any future time, with whom ould it be discussed and to whom ould it be taken?

Mr. METCALFE asked what the General cretary had done in 1938 when the R.S. had withdrawn the method of ading?

The GENERAL SECRETARY explained that e responsibility for that action was th the K.R.S. as a Council; therefore approach could be made to that body d they could not decline to discuss it. -day it was different; the K.R.S. had responsibility for the Established rmula. With whom then should it be scussed?

T. FRANCE said the point to be kept in nd was that at the meeting the K.R.S. d promised to accept responsibility r that S list as soon as the joint com- ttee came into operation. The first ing that the Association's representa- ves on this joint committee could do s to request the K.R.S. to wipe it ont.

Paradox

Coun. GREEN stated that if the General cretary's statement was correct that e K.R.S. had no official knowledge of e S list why was it stated in paragraph (b) of the report, ". . . your com- ittee made a determined effort to cure its (S list) suspension, but the R.S. was equally determined not to thdraw." If the K.R.S. were equally termined they did not deny their sponsibility.

F. W. MORRISON assumed that if they thdrew it meant stalemate had been ached. The Film Rentals Committee d wisely continued to discuss the oblem, and instead of stalemate, sponsible representatives on each side d stated the terms of reference nted as set out in the report, so that ey could seek to come to some arrange- nt about the S list. Through the edium of this joint committee, there s to be no addition to the members the S list, and the K.R.S. was pre- red to discuss, and if there were good asons produced to remove members the list. If they rejected the com- ttee they would be nowhere again. me members said there was still the esident of the Board of Trade. Did ey think that with a report like this e President would take any interest in trade dispute? He would merely y: "You have negotiating machinery your own hands."

C. A. MATHES, while in favour of the nt committee, failed to see, if the ithdrawal of the S list were insisted upon, that there would be no one with whom to negotiate. Mr. Eckman and ther clever leaders of the K.R.S. would te willingly withdraw this list know- g they could still act upon it without s being an actual fact. But he thought ere must be a joint committee and here must be grading with the idea of maximum price. It would put a stop o being asked 40 or 50 per cent. for lms which were not worth 10 per cent.

Flat-raters Attacked

A. CAPLAN thought it high time to talk openly about the matter. He had been paying percentages for 12 or 15 years, and he had nothing against those few who got films on flat rates, but why should they ask for the joint committee to be sabotaged because they might have to pay a little more for their films? Renters were not robbers and thieves; as a body, they were fair trading men, and he had never had trouble with them.

Mr. Metcalfe had stated that if a few exhibitors were forced to pay per- centages the small British renter would be cut out, but he knew that some British firms had been getting per- centages for years. There was no inten- tion on the part of the renters to force exhibitors to pay percentages for smaller films. Why should members be hood- winked by a few flat-raters who were always fighting and bickering with renters from year to year? Here was an opportunity to get together with the renters.

J. J. MCCRACKEN understood the im- patience of the people on this S list and this list was not the total of those in that category. There were other exhi- bitors where the renters were coming and definitely changing their policy. Big kinemas as well as small were included, and there were many kinemas in districts where the business could not be increased, except marginally by the best and biggest type of pictures. Those kinemas in the past had always been booking on flat rates. Out of about a dozen pictures a renter had been agree- able to book nine on flat rate and three on percentage, but now the time had come when the concerted action of the K.R.S. caused all representatives to come with the same tale and the pro- portion was reversed. He recommended the joint committee be agreed, but with the instruction that after the first meeting no further meeting be held unless the S list were withdrawn.

Statesmanlike Report

D. C. WALLS believed that some of the facts given in the report had been over- looked. It contained a fair question: "Without a joint committee, how do exhibitors on the S list get off?" These exhibitors could not be helped without some means of negotiation. The S list itself was a recognised method of trading used in all other trades. Therefore, there was nothing illegal about it. There was an alternative to fight now, but this would be unwise, rather wait until after the setting up of the committee and then fight if the objects were not achieved. Mr. Walls wished to con- gratulate the committee on what he thought was a very statesmanlike report.

H. ELTON had listened carefully to the honourable qualities attributed to renters, but he was one of those exhibi- tors whose name did not occupy a prominent position on the list, but it was there, and he found himself in very good company. He thought the problem should be treated realistically. The K.R.S. would not withdraw the list, very well; if they would not withdraw under compulsion, surely they might withdraw as a result of negotiation. If the General Council confirmed this joint committee he hoped that independent exhibitors would be represented in no uncertain manner, because it was known that if there were strong circuit repre- sentation in this small body of six the interests of the majority of people on the S list would not be represented.

The London View

C. G. BERNSTEIN wished to make it quite clear that the London branch did not oppose the setting up of this joint committee. They felt by all means set it up, but with clean hands. Why should renters have the advantage? Going back a little, he thought it would be agreed that there was no question that the K.R.S., or American renters, were disturbed by the method of meeting individual renters. The renters said they would not discuss film rentals as this was an individual matter. What then would they discuss?

J. POLLARD said he had enjoyed being in the Trade for 35 years, and it had been a long continued process of catch as catch can. He was on this S list, and if ever there were a man representing a branch that should put up a fight about this list alone, it was he. In view of the fact that there were 151 members of his branch and 60 of them on this list he dared not go back to the branch representing these 60 members and say that this conciliation committee had been wiped out. What hundreds of members had to face to-day was that if the present high rentals became post- war rentals many must go out of busi- ness. He had made this remark at the meeting and had been told by the K.R.S. that if the facts were brought forward they would be dealt with. It was no use the renters closing their eyes to the fact that many could not afford to play a lot of big pictures. He had made an offer of 40 per cent. for a series of book-

Continued on page 12

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Continued from page 11

Joint Committee Plan Approved

J. J. McCRACKEN

This report was one of the finest that could ever be drawn up to support the case of the K.R.S., and he congratulated whoever was responsible for presenting an almost unanswerable case on behalf of the renters, but there was an answer and the General Secretary should have it.

Sixteen members of the K.R.S. had been present and 14 voted, and so there had been no chance to put over any proposition. Mr. Hill believed, as in the past, that the Film Rentals Committee was in the best position to deal with all matters between the K.R.S. and C.E.A. It had worked in the past and could in the future, and these matters were within its province. Why take them away?

General Council had instructed the committee to see individual renters to get their views and strike them down individually and apply the same method to them as they had applied to members. Mr. Hill asked in all seriousness did members agree with the principles employed by the K.R.S. to-day? Did they agree with the sentiments of Mr. Eckman when he expressed "We have means of finding out what you are doing"? Did they agree with K.R.S. methods in setting up this committee? He was against it.

T. FRANCE thought the only way to deal with the question was to take the renters one at a time, which was exactly what Mr. Eckman thought, and with the help of C.E.A. officials he had put the K.R.S. into a strong position again. Last month something had been gained by the idea of taking one renter at a time, and if this were done there would be cheaper films from the other renters. He was entirely against this joint committee. Unless it were set up with a clear start, the same position would arise as that of the village idiot who decided that his donkey could go without food, and just when he had succeeded the donkey died.

First Things First

A. B. KING suggested appointing the committee first and then put the abolition of the Established Formula first on the agenda. He felt that exhibitors should not put themselves into the position of not forming a committee and not making an attempt to put matters right. The reason the renters had the S list was because they wanted more money and there was no other reason. The question had been answered in the report: "Without a Joint Committee how do exhibitors on the S list get off?" and to go even further, without a committee how was it proposed to abolish the Established Formula?

R. E. RICHARDS thought his members would agree with his views that the joint committee should be set up provided the first action was to secure abandonment of the Established Formula.

N. A. AYRES moved, and Coun. H. S. GENT seconded, and it was agreed that the question be put.

The PRESIDENT, before putting the question, remarked that first of all the issue of a circular by the London branch was definitely wrong as under the constitution it was the duty of every committee to report back to General Council before discussion in the branches. He thought in committee work it would be very dangerous if members went back to their various branches and made reports, and he hoped this would not be taken as a precedent.

The Task Ahead

The PRESIDENT raised another point in that he thought there had been much confusion about the S list. The fact had to be realised that the K.R.S. had the same rights as every trade to pass documents to its members, and the S list was one of these documents. Sixteen months ago exhibitor members had been asking for help, and it was much regretted that it could not be given. A point had been reached when a few people were left to face up to the fact that they must pay percentage, then there were all these resolutions about

ALEX KING

the S list. It was a mistake to think that this joint committee would only be concerned with film rentals and the S list.

In his opinion, there was here machinery for dealing with many other dangers, far ahead at the moment but looming up just the same, and he looked forward to the establishment of this joint committee as starting a new era in this Trade.

It had been said that renters were this, that, and the other. In some districts renters' branch managers were the highest an exhibitor could reach for negotiation, but to-day, if there were a grievance, and if he were on that committee, members would be able to come to the man that mattered, because the K.R.S. members were all leaders of their particular firms. It would be called to mind that in the Fox Settlement, Clause 4, it was provided that where a small exhibitor was taking pre-war figures of £50 or so he should be entitled to the Fox product on flat rate terms. Would it not be possible that when this joint committee got to work and such facts were pointed out that they would immediately agree that as far as their particular customers were concerned that could be done. To-day the main contention was for the 2,000 members now booking principally on percentage and could it not be discussed that if a renter wanted 50 per cent. for a picture he must prove it at the box-office?

Fair Distribution

The PRESIDENT pointed out there was also the question of shortage of supply. In 1936, 1937 and 1938 there were approximately 700 films; about 99 of those were marked 7½, which left 600 pre-war films. From Trade shows this year there were in the neighbourhood of 385 films, of which 85 were marked under 7½, which left 300; of these 160 were under 6,000 ft., which brought them into double-feature class; there were left 140 to supply quality. In February and March there would be a cut of 25 per cent. in American product. This left for next year 105 quality films. There were many situations where there were five runs, and who was going to have the films? In this case he had to take a course opposed to his usual attitude to the circuits. If there were going to be a shortage to that extent it must not fall purely on the independents, and the circuits must bear their share and let those 105 films be equally distributed. Only the renters could enforce that, and it could not be done without such a joint committee. Renters did not want bars and only by putting cases up could these bars be dropped.

The PRESIDENT begged all present to take advantage of this proposal and lift the Trade on to a higher level and do away for ever with the disgraceful bickering that had prevailed in the past.

On a show of hands the report was received and adopted, 33 voting for the adoption and 14 against.

T. FRANCE moved an amendment:—"That the General Council approve the formation of the joint committee of the C.E.A. and K.R.S. on condition that the first item on the agenda shall be the abandonment of the S list."

The GENERAL SECRETARY pointed out that if the abandonment of the list was demanded and the K.R.S. refused, negotiations would stop, although the K.R.S. would be prepared to go on and might be willing to remove 25 or more members from the list. What was worrying him was the case of the small exhibitors not on the list who were writing in saying that as a result of the introduction of so many percentage films their hire had risen 300 per cent. If immediately this joint committee got to work the K.R.S. were prepared to guarantee the continued existence of every small exhibitor in the country.

J. J. McCRACKEN thought the decision of the majority in making their influence or demand for the abandonment of the S list was to break up a concerted party of renters setting themselves against these special exhibitors on the list. There were others not on the S list who were being treated the same. If the joint committee had this in mind it ought to be successful.

Circuits and the Committee

B. T. DAVIS suggested that only one member should be elected for this committee from the circuits.

Coun. LLEWELYN EDWARDS thought a certain amount of reliance on the circuits was necessary and their help was needed to work with other members.

The GENERAL SECRETARY pointed out that two circuits could be represented by one member, but that would leave out the third circuit, which was undesirable. He suggested that a circuit representation of two be left to the officers to settle.

C. G. BERNSTEIN proposed that the amendment be put.

On a show of hands, the amendment was lost, 31 voting against and 14 for.

C.E.A. Representatives

It was subsequently agreed that the joint committee shall consist of the President, two circuit representatives, three other members, and four deputies.

The joint committee was constituted as follows: The President, two circuit representatives, Messrs. J. Pollard, R. Hinge, W. J. Speakman, with Messrs. B. T. Davis, L. G. Hill, Capt. S. Clift and C. H. Whincup.

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ings of pictures like "Mrs. Miniver," but it had been turned down. If all these things were brought to a committee it would serve a very useful purpose, and he hoped all would support the joint committee so that it could get down to work.

A. FREEDMAN noticed that in paragraph B, Clause (a) that renters would not discuss film rentals. What then was the use of meeting them? As for grading, if a principle of grading were arranged, it would have to be known what exactly was a 50 per cent., 40 per cent., 25 per cent. film. That would be a godsend for the Industry. He was in favour of the setting up of this joint committee, but the first resolution must be that the K.R.S. withdrew that S list.

C. H. WHINCUP subscribed to Mr. Metcalfe's and Mr. Bernstein's opinions. He was not happy about the conduct of that meeting between the K.R.S. and C.E.A., and he was not optimistic of the result of the action of a joint committee or the opportunity it would give for righting many of the troubles, but the constitution of a joint committee would offer a better opportunity to fight than was the case at present. Ultimately, he felt the Board of Trade would have to be invited to give an impartial arbitration.

Issue at Stake

L. G. HILL thought the most insidious argument had been put up by Mr. Caplan. It was a grave mistake to suppose that this affected only the welfare and happiness of those who booked on flat rates, and that with the majority the issue at stake was the S list. That was only a by-product of the Established Formula, which was a measure levelled at the economic future of every member. Whether it was a circuit or a small member, any attempt to separate this issue into one between circuits and independents should be deprecated. As a matter of fact, there was evidence that since the introduction of the Established Formula rentals had not only been substantially increased to independents, but they had been materially increased to the larger circuits, and it was only due to the tenacity and sagacity of those who had a flat-rate booking policy that film rentals had remained at fairly economic figures.

L. G. HILL

MANCHESTER S.O.

Few Children in the Afternoon

Representatives of the Manchester and Salford branch of the C.E.A. on Friday appeared before the Manchester Watch Committee and stated their objections to the proposal that the Sunday opening time should be postponed from 3 p.m. to 3.30 p.m., in order not to divert Sunday Schools attendance of children.

Evidence was produced by the exhibitors to show that the reports of children at Sunday afternoon kinemas had been much exaggerated. The case for the change to the earlier hour was stated by the Manchester District Council of Christian Congregations.

The Watch Committee postponed their decision until its next meeting.

Film Appreciation

Under the auspices of the [illegible] (Lancs) Education Committee a film society is to be formed with headquarters in the Technical College. The tentative programme of films consists of documentary, educational and standing feature films. No charge will be made for admittance.

An application made by the Odeon, Bury, for permission to use the foyer on the first floor as a café has been refused.

WALES ATING ESSION

HERE was a much larger attendance than usual at meeting of the South ales and Mon. branch on iday, probably due to the it of Sydney Motion, who dressed members on rating valuation. B. A. Lobley (Barry) presided.

DNEY MOTION dealt with the ous aspects of the problem, much valuable information, pointed out the pitfalls. Much what he said was, by special est, treated as confidential, but ressed the necessity for unity ng members.

hearty vote of thanks was nded the speaker on the pro tion of ARTHUR B. WATTS, nded by R. DOONER, and in Mr. Motion said his firm ld be pleased to give members the C.E.A. advice that might them to overcome any culty.

b-committee

ter the visitors had left, the meeting ssed the best method of tackling problem. The CHAIRMAN pointed out had a proposal that a small sub-mittee should be set up and that any ulty should be referred to the tive.

BERRIMAN agreed that it would be better to work in their respective but to keep the secretary informed. moved that committees already d should remain in being and ts should be sent to the secretary at they could be brought before the utive committee. R. DOONER nded, and the motion was carried.

tals

porting upon the General Council ing, the CHAIRMAN said that most of ime was taken up in considering the rt of the Film Rentals Committee. ally, this particular item occupied three hours, the proceedings at bordering on stormy.

ting the Managers

BERRIMAN, supplementing, dealt the report of the General Purposes mittee. He mentioned that the rs of the association had met the A. but that the meeting had been rned and that another would be nged.

the question of entertainment tax, would be further considered at the meeting, when it was expected would be some information ilable.

e Legal and Finance Committee's rt was dealt with by ARTHUR WATTS, said that among the matters dis-ed were delegates' expenses (which since been approved by the Council), g assessments, and Customs and se, the last named dealing with the rts possessed by inspectors to ect books, documents, etc. The rts were accepted.

istmas Day

e SECRETARY reported that the Mon-uthshire C.C. had again agreed to stmas Day opening of kinemas in area.

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arles Smitton, the 18-year-old nist of the Curzon, Liverpool, who broadcast on December 18, acknow-es that much of his success is due anager S. A. Eaton, who gave him first chance at the kinema organ n he was only 15.

Matt Moore, Aileen Pringle and Ann Rutherford in HAPPY LAND, 20th-Fox offering

COUNSEL'S OPINION SOUGHT ON ASSESSMENTS

G. C. Action

The Legal, Finance and Parliamentary Committee Report, which was adopted by the General Council last week, stated that it had been paying considerable attention to rating assessments upon which counsel's opinion has been taken. The committee proposes to prepare a memorandum containing advice to members.

A proposal to institute special censorship of films for youth in Northern Ireland was recently made. As a result of action taken by the Northern Ireland branch and the C.E.A., the Youth Welfare Bill recently introduced into the North of Ireland Parliament does not contain any proposals of that kind.

The Catering Wages Commission, having approached the Association with an inquiry as to whether there is any voluntary machinery in operation dealing with employees in cafés, the committee expresses preference for the institution of voluntary machinery in preference to the institution of a Wages Board, or Boards, which would follow if no voluntary machinery were in existence. Accordingly, it recommended the agreement to the recognition of the N.A.T.K.E. as the appropriate trade union for the enrolment of employees in kinema cafés.

The committee further recommends that branches should delegate the actual work of the negotiations to the Legal, Finance and Parliamentary Committee, which would consult branches affected on all matters of local importance. It may be possible, once the machinery is in existence, to hand it back to the branches. Your committee will also make a complete list of all exhibitors who themselves conduct cafés.

Cheltenham S.O. Contribution

Cheltenham Watch Committee has considered the question of Sunday opening and the allocation of an estimated proportion of the profits therefrom.

The town clerk reminded the committee that kinemas opening on Sundays contributed to the extent of one halfpenny per seat up to a maximum of £2 10s. per Sunday.

Consideration of the subject was deferred till the next meeting.

Southport Corporation reports that the Coliseum Cinema (Southport), Ltd., has dedicated a strip of land in Liverpool Road, Ainsdale, adjoining the Plaza kinema, for street improvement purposes.

Kinema Staff Pilfering

A BLACK LIST

At the last meeting of the Joint Investigation Committee it was pointed out that in quite a number of cases staff were dismissed on account of misappropriation, but that no record of such persons was kept. The result was that they obtained jobs elsewhere, where they continued their pilfering with detriment both to exhibitors and renters.

On behalf of the K.R.S., the advisability of compiling such a list was suggested, and inquiries were made as to whether C.E.A. representatives raised any objection. Your representatives agreed that there could be no objection to the K.R.S. keeping such a list. This information is accordingly passed on to exhibitors so that if they want to make any iuquiries they should be addressed to the secretary of the K.R.S.

CHURCH FILM COMMISSION

The Archbishop of Canterbury has invited S.P.C.K. to form a "Church of England Films Commission," to act as a centre for collecting and distributing information about religious films suitable for use in churches and elsewhere. S.P.C.K. has accepted the Archbishop's invitation.

The proposed bureau is not prepared yet to deal with inquiries or to give definite guidance on film matters, but it hopes to provide an agency able to make a very considerable contribution to the cause of religious education.

Future of E.T.

The question of Entertainments Tax was raised at the C.E.A. General Purposes Committee, and will be further considered at the next meeting when it is expected there will be information available to provide a useful discussion, the committee states.

WAR OFFICE FILM POLICY

Three Departmental Committees

A LETTER dated November 27 from the War Office was read at the last meeting of the General Council of the C.E.A., in which it was stated that it was not proposed to proceed with the formation of the new War Office Kinematograph Committee and that it had been decided to dissolve the present committee, which had achieved the object for which it had been formed.

As there was still need for machinery, it was proposed to form three departmental committees, and invitations would be sent in due course for representatives of the Association to serve on one.

It was reported that there had been a meeting of the War Office Kinematograph Committee where this procedure had been put forward, and as soon as the invitation was received the General Council would be asked for its acceptance and nomination of the representatives.

Arthur Moss Resigns

It was reported that A. S. Moss had written stating that as he was now on the renting side of the business he felt it only right to resign from the General Council, and he wished his grateful thanks and appreciation to be conveyed to members of the General Council for their past kindness and help.

It was agreed that a letter be sent to Mr. Moss expressing the General Council's appreciation of his great assistance to the Association over a period of many years.

G.B.-Kalee Luncheon

On the motion of the President (Coun. H. Simpson), it was agreed that a letter of thanks be sent to J. Arthur Rank and the directors of G.B.-Kalee for the hospitality extended to the members of the General Council last month.

It was agreed that a letter of condolence and sympathy be sent from the General Council to Mr. Rank on the loss of his father.

Planning Committee

The report of the Planning Committee was presented, received and adopted.

Joint Investigation Committee

The report of the Joint Investigation Committee was presented, received and adopted.

New Members

Twenty-seven members were balloted for and enrolled.

Date of Next Meeting

It was agreed that the next meeting be held in London on January 12, 1944.

The proceedings then terminated.

First-Class Delegates

First-class railway fares and expenses at 35s. per day will be allowed to all delegates attending General Council meetings as from the December meeting.

N.-WESTERNERS ON FILM DAMAGE

Care of Films Committee Gets Cracking

ONE of the principal topics discussed at Friday's meeting of the N.-Western branch was the care of films, and steps that might be taken to avoid damage. E. H. Whittell presided.

G. DUDLEY WEST (secretary) presented a report of a meeting which was attended by exhibitors, renters, circuit engineers, Odeon operators, G.B. operators, independent operators, N.A.T.K.E., and the Transport General Workers' Union. At this meeting, L. EDWARDS suggested that the committee should first probe the cause of damage to films. Then it would be possible to fix the responsibility.

Transit Cases

Arising from the comment that defective transport cases had caused film damage, W. H. CANTRELL (representing independent operators) promised to try to find the names of firms who would undertake the repair of cases. The meeting was of opinion that repairs to cases would undoubtedly prevent some of the damage.

Improved Machines

Attention was directed to the scratching of films. This trouble, it was thought, might be reduced if all the rollers in machines were fitted with ball-bearings.

The CHAIRMAN promised to bring this suggestion to the notice of the General Purposes Committee to be passed on to the Planning Committee.

N. WILKINSON (RKO) thought exhibitors should make a note of the number of any film which justified complaint.

Carriage

Discussion on the carrying of films resulted in the passing of a resolution (proposed by J. WARD, G.-B., and seconded by H. HANNAFORD, N.A.T.K.E.): "That the carrying of films in kit bags or by other means except in transit cases should be discontinued, and suitable transport should be provided to dispense with the carrying of films by boys on public conveyances."

Technical education classes for operators were suggested in a letter from the T. and G.W. Union. The proposal was that classes should be held in the Liverpool Technical College. It was agreed that the subject should be raised at a future meeting.

Joint Responsibility

Commenting on the above report, E. H. WHITTELL said the North-Western branch did not agree that exhibitors were entirely responsible for damage to films. At a previous meeting of the Care of Films Committee renters accepted a certain amount of responsibility. It was regretted that Associated Film Carriers were not represented, as it was felt that the transporters were not free from blame.

"Have the renters sufficient transit cases?" asked P. M. HANMER.

The CHAIRMAN: We are assured that they have one for every film.

In general discussion it was stated that boys had been seen carrying 12 to 15 reels of films on their shoulders. That ought not to be permitted, but the difficulty was how to stop it. Some transit cases were without fasteners, with consequent risk to the films they contained.

It was decided to ask the Film Carriers' Association whether they could arrange for the carriage of films to and from additional kinemas.

Warrington S.O.

R. P. RUTHERFORD reported on the Sunday opening position at Warrington, where, owing to a disagreement between exhibitors and the licensing authority on the question of the admission of children and the non-acceptance of a compromise arrangement, suggested by exhibitors, the offer of licences subject to certain conditions was withdrawn. The Warrington exhibitors had discussed the situation and now suggested that application for licences be made immediately.

The CHAIRMAN said he had discussed the matter with the C.E.A. solicitor, whose view was that if the application was successful the licences should be accepted "without prejudice." In Warrington there was need of Sunday entertainment.

"I suggest we should make an immediate application," he added, "otherwise we might be held responsible for denying facilities."

The question was asked how would Warrington exhibitors be affected by the judgment in the Weston-super Mare case?

The CHAIRMAN: Whatever the decision, it will apply nationally.

The meeting approved of application being made for licences.

P. M. HANMER paid tribute to the Warrington exhibitors for their loyalty to branch decisions. They ought to be thanked for the way they had "played the game" during the past two years.

Film Rentals

Reporting on the General Council meeting, the CHAIRMAN said that 95 per cent. of the time was taken up by discussion on the rentals question. He paid tribute to the manner in which President SIMPSON conducted a difficult meeting. After speeches by the London members, who asked for the withdrawal of the "S" list prior to any meeting between the C.E.A. and K.R.S., the President made a friendly and conciliatory speech which was one of the best he had ever heard from the chair.

He stated rather forcibly that it would be foolish to throw away the opportunity of peaceful and friendly negotiations for the sake of one point. The meeting, by a fair majority, agreed with him.

The Planning Committee had been in existence for several months, but no one knew what work it had been doing. The promise was made that a report would be circulated in the near future.

References

Comment was made by L. EDWARDS on the reluctance of some employers to reply to requests for references in respect of applicants for jobs. He suggested that this was unfair and "a great disservice."

Members pointed out that some firms, as a matter of policy, did not give written references, but would answer verbal enquiries. In cases of suspected dishonesty they could not be expected to make a reply or to state reasons why an employee had been dismissed.

Transit Charges

It was decided to accede to the application of Associated Film Carriers for an increase in current rates for film transport of 7½ per cent. on all accounts, with a minimum increase of 1s. per weekly account.

On the Sick List

Members learned with regret of the indisposition of W. J. SPEAKMAN and of the illness of N. SNELL (G.-B. supervisor), and the hope was expressed that they would make speedy and complete recoveries.

"MARCH OF TIME" DEBATED I DAIL

Martha O'Driscoll in THE FALLEN SPARROW (RKO-Radio), reviewed in this issue

SETTLE IT YOURSELVES

Says B. of T. President

HUGH DALTON, President of the Board of Trade, replying on Friday to the question about renting companies' film hire terms, quoted in full in these columns last week, said he knew that renters, both British and American, required certain exhibitors, when booking cheaper films on what are known as flat rates, also to book films of better quality on what are known as percentage rates.

The only restrictions on conditional sales of which he was aware were those contained in the provisions of Section 9 of the Goods and Services (Price Control) Act, 1941, and the Food (Conditions of Sale) Order, 1940.

He was advised that these provisions did not extend to the hire of kinematograph films, and he hoped that the difficulty might be settled by mutual agreement between the parties concerned.

C.M.F. NOT A TRADE UNION

A Fundamental Misconception

Reporting upon matters connected with the C.M.A., the C.E.A. General Purposes Committee refer to a meeting held with that body which is to be followed by a further meeting.

With regard to resolutions from the Hants and East Dorset branch protesting against the action of the association in relation to the Cinema Managers' Federation, the committee states that according to the printed report of the meeting the protest seemed to be against the C.E.A. bringing into being another trade union without consulting the branches.

"As this is rather a fundamental misconception, inasmuch as the constitution of the Cinema Managers' Federation states that it may not be a trade union, the committee does not feel called upon to take any action in the matter."

Allegation that Sho were Faked

ALLEGATIONS that a taken by "March of Ti producers of a social functio Eire in connection wit "Ne Eire" was objection ble made in the Eire House Commons.

Frank Aiken, Minist r for ordination of Defence, was what action was proposed to e that social life in their capital was not misrepresented at through false film subjects.

Mr. Aiken admitted that subject to which objection taken was actually staged and not represent a portion of function.

Permission was given "Mar Time," through the Eire Leg in Washington, to make a mentary film on present-day land on the assurance that photography and commen would be entirely objective.

An assurance was given to House that the negatives of shots complained of would no used.

Carbons in High Cour Action

In the Eire High Court judgmen reserved in an action by Napier E ments, Ltd., kinema suppliers, Abbey Street, Dublin, against General Electric Co., Ltd., of D for alleged breach of contract fo supply of projector carbons. Pla alleged a contract for the sale to of 36,228 pieces of carbon and said only 9,069 had been delivered.

Defendants denied the contrac alleged.

DEATH OF G. GRA

Prominent Trade Personality

The death has occurred Belfast of Coun. George Gray, for many years treasurer of White Cinema Club and treas of the Northern Ireland Cine and Theatres Benevolent Fund

At the funeral the Belfast Cor tion was represented by the Mayor, Sir Crawford M'Cullagh, High Sheriff, the Town Clerk and bers of the Corporation. The Trade represented by Frank Keogh (presi and F. A. Spiers (hon. secretary) o White Cinema Club; B. K M'Gu (president), E. Bryans (hon. secret of the Northern Ireland Benev Fund, T. H. Macdermott (chairm John Curran, T. J. Furey, S. M. G stein (secretary) of the Northern Ire C.E.A.

Services Again Snubbe

Londonderry Corporation have a snubbed the Services authorities following the recent refusal by the poration to allow Sunday opening men in uniform and their friends, w asking for an opportunity to ap before the Corporation and explain t views.

Despite the Mayor's request not to discourteous, the Corporation decline reopen the matter. One kinema however, open each Sunday.

To all Exhibitors and Friends I extend, on behalf of my co-Directors and myself, Xmas Greetings and Best Wishes for a Happy and Prosperous New Year.

Harry Ades

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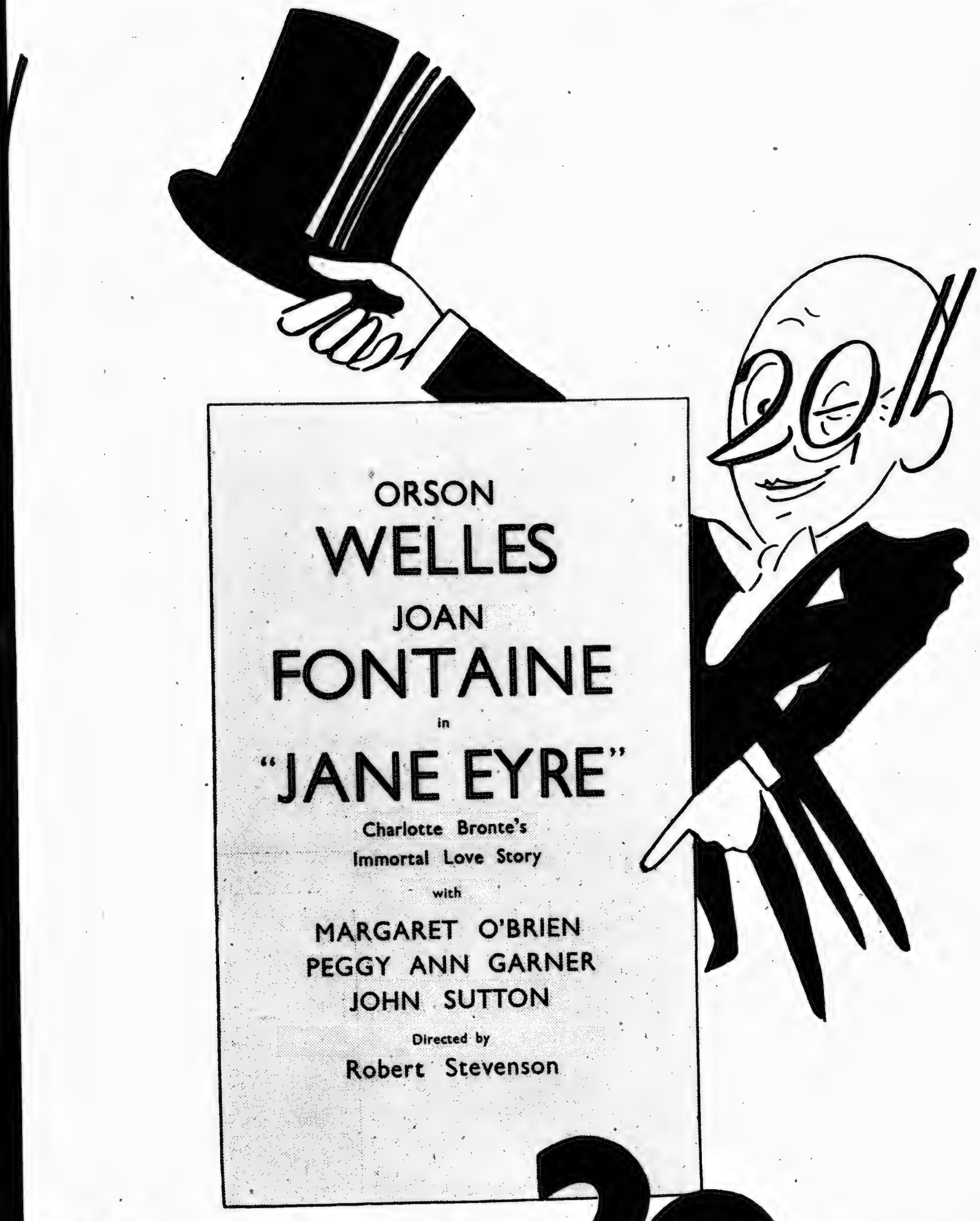
KINEMATOGRAPH WEEKLY
December 16, 1943

Ernest Fredman Knows his "Jane"

"Jane Eyre—Tremendous bo
office hit, absolutely stream-line
in cast and theme, to bring th
women in their millions, and
perfect example of film an
entertainment craft one cou
ever hope to see. This offerin
represents one which bea
such box-office potentialities
demands replay dates on sight

—*Daily Film Renter, December 1, 194*

THE BIG ONES PIL


ORSON
WELLES
JOAN
FONTAINE
in
"JANE EYRE"
Charlotte Bronte's
Immortal Love Story
with
MARGARET O'BRIEN
PEGGY ANN GARNER
JOHN SUTTON
Directed by
Robert Stevenson
UP FROM
20th
CENTURY-FOX

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Fallen Sparrow, The (RKO-Radio)—American.	93 min. (A)	John Garfield, Maureen O'Hara, Walter Slezak.	Lavishly mounted but vague romantic melodrama. Cast imposing and exploitation angles obvious.	Title and star booking. Hardly suitable for youngsters.
Follies Girl (Pathe)—American.	67 min. (U)	Wendy Barrie, Gordon Oliver, Doris Nolan.	Bright, inconsequential musical extravaganza. Story neat, romantic interest popular, burlesque backgrounds effective and songs tuneful.	Very good light booking. Safe for youngsters.
Ghost and Guest, The (Pathe)—American.	58 min. (A)	James Dunn. Florence Rice, Mabel Todd.	Unpretentious spooky house marital comedy melodrama. Story thin and jokes and thrills old-fashioned.	Title second for the unsophisticated. Not for youngsters.
Headin' for God's Country (B. Lion-Republic)—American.	77 min. (U)	William Lundigan, Virginia Dale, Harry Davenport.	Picturesque and exciting war comedy melodrama, set in snowy Alaska. Story novel and thrilling and characterisation good.	Good general programmer. Safe for the family.
Here Comes Kelly (Pathe)—American.	63 min. (U)	Eddie Quillan, Joan Woodbury. Maxie Rosenbloom.	Good-humoured and exciting romantic comedy drama set in New York. Tale novel and exciting, cast good and presentation smooth.	Very good general programmer. Safe for the family.
Isle of Forgotten Sins (Pathe)—American.	82 min. (A)	John Carradine, Gale Sondergaard, Sidney Toler.	Meaty and colourful romantic comedy melodrama, set in the South Seas. Characterisation vigorous, thrills big and atmosphere authentic.	Good thick-ear for the masses. Hardly suitable for juveniles.
King of the Cowboys (B. Lion-Republic)—American.	60 min. (U)	Roy Rogers, Smiley Burnette, Peggy Moran.	Fast-moving musical comedy melodrama with an espionage background. Plot far-fetched, but trimmings popular and star in good form.	Good "outdoor" for all classes. Great for youngsters.
Nobody's Darling (B.-Lion-Republic)—American.	71 min. (U)	Mary Lee, Louis Calhern, Gladys George.	Lavishly mounted yet friendly Hollywood collegiate musical comedy drama. Tale off the beaten track, star versatile. Feminine angle obvious.	Good average light booking. Great for the family.
***San Demetrio, London (Ealing Dist.)—British.**	104 min. (U)	Walter Fitzgerald, Mervyn Johns, Frederick Piper.	Epic real-life adventure melodrama, based on thrilling story of British seamanship. Tale inspiring, characterisation vital, thrills big and propaganda and entertainment values terrific.	Outstanding general booking. Great for the family.
***Shipbuilders, The (Anglo-American)—British.**	90 min. (A)	Clive Brook, Morland Graham, Nell Ballantyne.	Finely wrought and authentic political melodrama, an illuminating picture of fluctuating fortunes on Clydeside. Story well balanced, characterisation very good.	Outstanding general booking Good for the family.
Spy Train (Pathe)—American.	61 min. (A)	Richard Travis, Catherine Craig, Chick Chandler.	Espionage comedy melodrama with an express-train setting. Story intriguing, climax exciting and title good.	Good average programmer. Nothing to harm youngsters.
Wings Over the Pacific (Pathe)—American.	60 min. (U)	Inez Cooper, Edward Norris, Montagu Love.	Romantic air-war melodrama set on a lonely island in the Pacific. Story very far-fetched and detail unreal.	Just another second. Can be shown to youngsters.

* **A British picture.**

REVIEWS FOR SHOWMEN

San Demetrio, London

Ealing. British (U). Directed by Charles Frend. Featuring Walter Fitzgerald, Mervyn Johns and Frederick Piper. 9,480 feet. Release not fixed.

EPIC real life adventure melodrama dedicated to the 16 brave and indomitable men of the British tanker *San Demetrio*, who brought their ship safely to port after it had been shelled and set ablaze in the Atlantic. The simple, yet heroic tale accurately and naturally records the cool reactions of the courageous company to privation and imminent peril, and, at the same time, vividly illustrates the amazing resource of the British seaman.

Of course, there are no women in the story, but its powerful and authentic action and superbly characterised drama is infinitely more exciting, inspiring and romantic than anything built upon fiction.

A great British film, as well as a timely testimony to British seamanship and courage, it not only deserves but demands a place on every programme. Outstanding booking for all classes and ages.

Story.—The *San Demetrio*, a British tanker, sails for America in the autumn of 1940 to pick up a cargo of petrol. After filling up and adding a Yank to her complement she makes for home in convoy. With 900 miles to go the German pocket battleship *Von Scheer* looms up on the port beam. The gallant *Jervis Bay*, the convoy's escort, engages the enemy long enough for the other ships to scatter, but is battered to death. *San Demetrio* is hit and starts to blaze, and under the threat of explosion the captain gives the order to abandon ship.

Two of the lifeboats are quickly picked up, but the third drifts for two stormy days. On the second night a burning ship is seen. It turns out to be the *San Demetrio*—the third lifeboat with its crew of 16 had been sailing in circles—and the men promptly board her. They put out the flames, get the engines going, and, guided only by guess and God, set for home. Eight days later *San Demetrio* reaches the Clyde with her valuable cargo of petrol practically intact, and only one fatal casualty. Subsequently, the Admiralty Court award the intrepid crew £14,700 salvage money. Never had money been harder or more rightly earned.

Acting.—Walter Fitzgerald, Ralph Michael, Gordon Jackson, Mervyn Johns, Robert Beatty and Frederick Piper are the only actors mentioned on the synopsis, but there is nothing to choose between them and the supporting players. The acting is magnificent throughout.

Production.—This is not the first picture to pay tribute to the men of the Merchant Navy, but it is easily the most authentic, genuine, inspiring and sincere. The narrative draws all its characters from life and borrows its spectacular action from fact, and the combination so effectively stimulates the imagination that all who see it are compelled to share the grim hazards daily faced by professional and war time merchant seamen.

The experience is not only exciting but salutary and provides a fitting answer to the armchair critics who still think we are fighting a phoney war and is not above visiting the black market for an extra gallon of petrol.

What's more, its dealing with men who are men guarantee it strong feminine appeal and interest. Its title values are, of course, obvious. It makes its own stars. A British film that every exhibitor should be proud to show, and eminently box-office at that!

Points of Appeal.—Exciting and inspiring story, clever, natural and vital characterisation, big thrills, authentic detail, intelligent and imaginative direction, irresistible patriotic angle, fine propaganda values and great title.

Spy Train

Pathé. American (A). Directed by Harold Young. Featuring Richard Travis, Catherine Craig and Chick Chandler. 5,510 feet. Release not fixed.

ESPIONAGE comedy melodrama, staged for the most part on an express train, describing how the lucky discovery of a time bomb brings romance to a famous war correspondent and the daughter of a newspaper proprietor. The intriguing, if fantastic, story slips smoothly into gear at the start and moves at a good pace to its exciting "in-the nick-of-time" climax without losing its valuable and disarming sense of humour. Incidentally, the principal players are in good form and the staging is well up to standard. Good average programmer.

Story.—Bruce Grant, a famous war correspondent, contributes a series of articles denouncing Nazi Germany to a paper owned by Max Thornwald, a wealthy and influential man. Suddenly the articles are dropped and Bruce immediately sets out, together with Stew, his photographer, to get an explanation. Jane, Thornwald's daughter, and Millie, her maid, are on the same train and Bruce draws Jane into conversation.

Meanwhile, Nazi agents persuade Millie to help them out with a bag containing secret documents. As soon as the train starts the Nazis discover that Millie has been given a case concealing a time-bomb by mistake and that the lives of two of their confederates are in danger. Luckily, Bruce learns of the contents of the bag in time and turns the information to good account. It is the Nazis who get blown up. Later, Thornwald gives Bruce a good reason for temporarily withdrawing his articles—the Nazis had threatened to blacken Jane. Romance between Bruce and Jane closes the hectic happenings.

Acting.—Richard Travis is sound as Bruce, Catherine Craig has poise as Jane, Chick Chandler and Thelma White make the most of the comedy relief as Stew and Millie, and Paul McVey and Evelyn Brent register as Nazi agents.

Production.—The leading characters are packed smartly and neatly on the train at the start and immediately the whistle goes romance and comedy alternate effectively to the exciting accompaniment of surging suspense. As for the actual blow-up, it is in the best thick-ear tradition. Villainy gets its just deserts and real love has its way. In short, good Philips-Oppenheim-type espionage romantic fiction.

Points of Appeal.—Intriguing, exciting and amusing story, effective technical presentation, thrilling climax and good title.

Wings Over the Pacific

Pathé. American (U). Directed by Phil Rosen. Featuring Inez Cooper, Edward Norris and Montagu Love. 5,482 feet. Release not fixed.

ROMANTIC air-war melodrama, set on a lonely island in the South Pacific and embellished with song, describing the extravagant circumstances which prompt an autocratic trader to lend his support to the Allied cause. The leading players put in some pretty good work and the settings are effective in a musical comedy way, but the plot itself takes the Japs and the Jerrys far too lightly to make a formidable contribution to serious fiction. Just another "second."

Story.—Jim Butler, a trader, his beautiful daughter, Nona, and Harry, his Cockney man-of-all-work, live happily with natives on Sunday Island in the South Pacific until their tranquility is suddenly disturbed by an aerial dog-fight between Kurt Heiman, a German ace, and Alan Scott, a U.S. Army flyer. Both are forced down, and before long Kurt discovers oil.

He and Pieter, a Nazi agent posing as a Dutch trader, want to turn the island into a Japanese base, and Alan is equally determined to prevent them. At first Jim refuses to take sides, but a subsequent attack by Japanese paratroops causes him to change his mind. The Japs, Kurt and Pieter then get their just deserts, Nona and Alan find romance and the Allies are handed a new and valuable stronghold in the Pacific.

Acting.—Inez Cooper looks well in next to nothing as Nona, Montagu Love is a dignified Jim, and Henry Guttman and Edward Norris make vigorous adversaries as Kurt and Allan. The support is satisfactory.

Production.—The picture is conventional Lyceum with a Pacific war background, but the veneer is too thin and theatrical to conceal its time-honoured melodramatic fundamentals. The exploitation of the obvious, both in the manufacture of romance and thrills, leads to boredom rather than exciting and exhilarating espionage entertainment. Its title is easily its most conspicuous selling angle.

Points of Appeal.—Title, picturesque settings, occasional thrills, handy footage and popular stars.

Isle of Forgotten Sins

Pathé. American (A). Directed by Edgar G. Ulmer. Featuring John Carradine, Gale Sondergaard and Sidney Toler. 7,435 feet. Release not fixed.

MEATY and colourful romantic comedy melodrama of the glamorous and turbulent South Seas, concerning the hectic rivalry of rascals for sunken gold. The pivot of the hearty plot is a notorious tropical gambling spot and the inevitable lightly clad charmers lend an effective and appropriate touch of glamour, while a spectacular monsoon climax safeguards with showmanship its exuberant morality. In all, good star-studded pocket serial. Capital "thick-ear" for the masses and the sticks.

Story.—Clancy and Burke, two tough deep-sea divers operating in the South Seas, are rivals for Marge, who runs a notorious gambling saloon. Krogan, an evil sea captain, puts in an appearance, but is given the cold shoulder because many believe he deliberately scuttled the *Tropic Star*, a ship carrying bullion. This belief happens to be correct, but Krogan, nevertheless, cunningly tricks Clancy and Burke into salvaging the treasure for him.

Marge finances the venture, but after a lot of double-crossing Krogan and Johnny Pacific, his sinister lieutenant, die by each other's hands. At this juncture a terrific monsoon hits the island and Clancy and Burke consider themselves lucky to get away with their lives, let along the gold.

Acting.—John Carradine, Sidney Toler, Frank Fenton, Rick Vallin and Gale Sondergaard do not make pretty characters, but at least they are versatile and reasonably true to type. So, for that matter, are the principal supporting players.

Production.—The lusty basic plot is neatly interpolated with garish saloon sequences, realistic fights and impressive underwater activity, and the robust and glamorous embroidery cunningly widens its appeal without restricting its punch. Powerful characterisation and a spectacular and thrilling climax effectively complete colourful, fast-moving melodrama. It's an "in the bag" proposition for the industrial and provincial masses.

Points of Appeal.—Actionful plot, glamorous settings, vigorous characterisation, thrilling climax, intriguing title and popular stars.

The Ghost and the Guest

Pathé. American (A). Directed by William Nigh. Featuring James Dunn, Florence Rice and Mabel Todd. 5,339 feet. Release not fixed.

UNPRETENTIOUS marital comedy melodrama describing the hectic adventures and misadventures of young honeymooners while in occupation of the wrong house. The well-known leading and supporting artistes make strenuous attempts to create thrills and laughs from the theatrical script, but the threadbare material gets them down after a time. It's all a poor joke and worse macabre. Title and star second, mainly for the unsophisticated.

Story.—Webster Fryc, a young lawyer, arranges a Californian honeymoon for his bride, Jackie, but has to change his plans when he learns that Jackie's father has presented them with a country mansion. They and Harmony Jones, their coloured chauffeur, find the place somewhat dilapidated, but decide to give it a trial. Ben Bowron, a former county hangman, is in charge, and he tells them that Honey Boy Sprague, a gangster recently executed, was the former owner.

Shortly afterwards, a coffin arrives and all believe it to contain the body of Honey Boy, but it is later revealed that Killer Blake, another gangster, had used the coffin to escape from a neighbouring penitentiary. Smoothie Lewis, yet a third gangster, and his molls, Mabel and Josie, also put in an appearance. By this time it is clear that the unwelcome visitors are after a diamond necklace believed to be hidden somewhere around. Eventually, Jackie finds it and the crooks are finally apprehended. It then transpires that Webster and Jackie have been occupying the wrong house!

Acting.—Florence Rice looks attractive and puts up a pretty good show as Jackie, but James Dunn finds the going very hard as Webster. Sam McDaniel, the coloured comedian, is the best of the experienced, but wasted supporting players.

Production.—The story attempts to approach conventional spooky house melodrama from a piquant romantic angle, but the principal characters are too obvious and the salient situations and gags too theatrical for the experiment to lead to other than second-rate entertainment. There are a very few laughs and even fewer thrills. The film's main hope is its good title and not inconsiderable star values.

Points of Appeal.—Good title, occasional laughs, convenient footage and popular stars.

King of the Cowboys

British Lion-Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Smiley Burnette and Peggy Moran. 5,491 feet. Release not fixed.

FAST-MOVING musical comedy melodrama showing how a famous rodeo star makes rings around a ruthless sabotage gang. The espionage angle is a bit far fetched, but colourful vaudeville trimmings, hearty scraps, tuneful numbers sung by Roy Rogers and the Sons of the Pioneers, and picturesque scenery bring the lively hocus-pocus well up to scratch. It is, on the whole, darned good "Western." Good outdoor proposition for all classes.

Story.—The governor of a Western State determines to track down saboteurs and appoints Roy Rogers, a rodeo star, special investigator. Roy and his pal, Frog Millhouse, get cracking and soon have reason to believe that the Merrymakers' Revue, a travelling vaudeville show owned by Dave Mason, is the secret headquarters of the gang. Judy, Dave's innocent sister, gets Roy and Frog a job with the outfit, and they soon find that their suspicions are correct, but that Dave and Maurice, his henchman, are merely the tools of a "higher-up." Before long, Maurice recognises Roy, frames him for the murder of Dave and attempts the governor's life, but the tables are soon turned on him. In the final showdown he takes the count and the real boss is unmasked.

Acting.—Roy Rogers gives a versatile performance as the singing rodeo star turned Government investigator, Peggy Moran is a pleasing heroine, Gerald Mohr and James Bush are adequate as the villains, and Smiley Burnette is the purveyor of bright comedy relief.

Production.—The methods adopted by the saboteurs are a trifle extravagant, but they, nevertheless, furnish a substantial framework for the construction of actionful Western. Popular romance, boisterous comedy, and, above all, picturesque scenery provide an equally effective and appropriate façade. The complete edifice is good Roy Rogers. Enough said!

Points of Appeal.—Slick, fast-moving story, versatile characterisation, popular musical embellishment, picturesque scenery, spectacular climax and star values.

Continued on page 22

KINEMATOGRAPH WEEKLY
December 16, 1943

The Convoy that Won T

TALKING FEET

LEST WE FORGET

FLOOD TIDE

KENTUCKY MINSTRELS

LAUGH IT (

THE CRYPT

OLD MOTHER RILEY'S GHOST

WHEN

MEN OF YESTERDAY

SONG OF THE PLOUGH

OLD M

THE SMALL MAN

LET THE PEOPLE

DOSS HOUSE

BIRDS OF A FEATHER

OLD

CROOK'S TOUR

MUSIC HALL

WE'LL SMILE AG

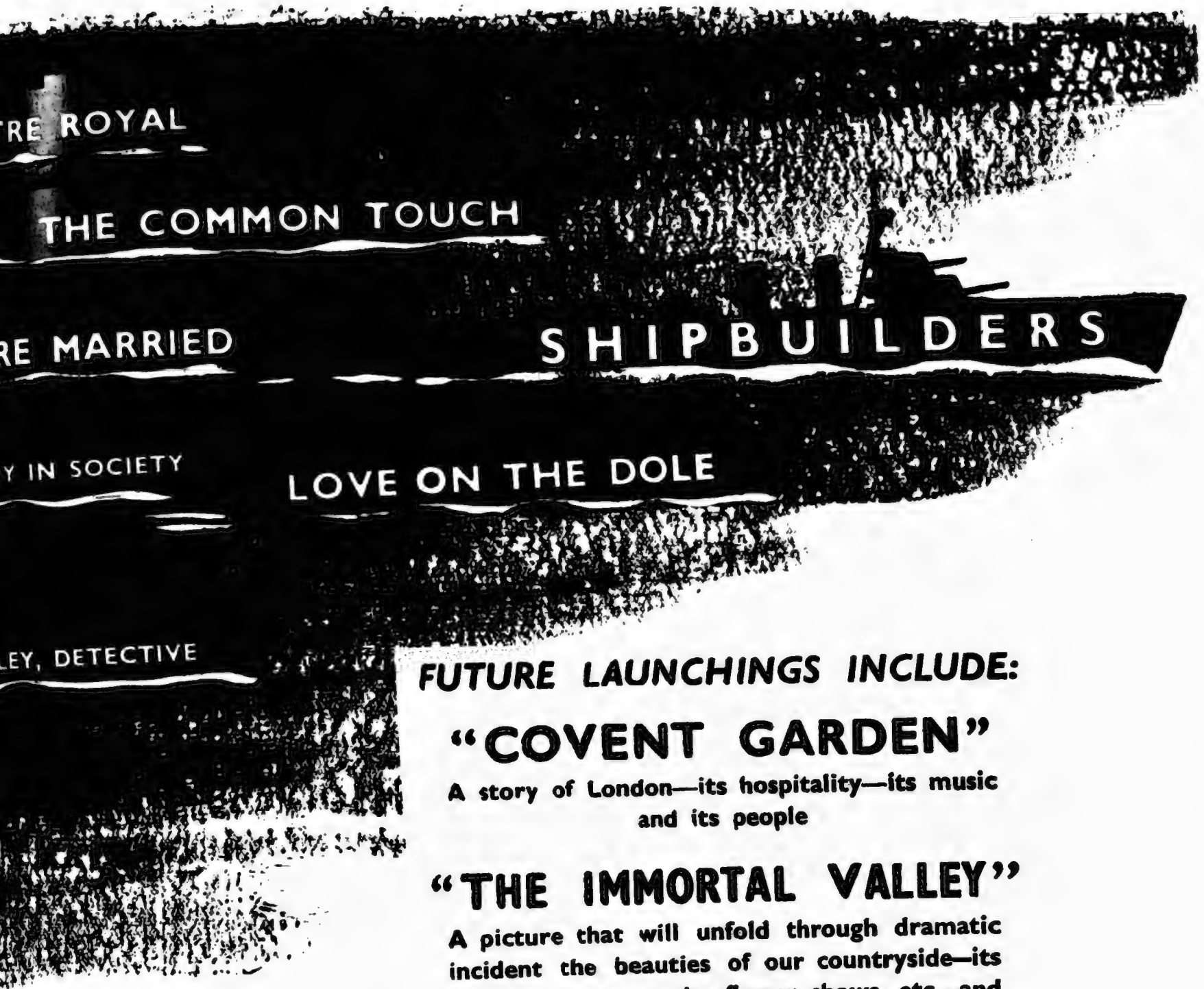
OLD MOTHER RILEY IN BUSINESS

SUNSHINE AHEAD

BIG SHIPS AND LITTLE SHIPS—EACH WITH A PURPOSE—EACH WITH ITS CARGO OF ENTERTAINMENT—EACH MANNED BY A BRITISH CREW—EACH CONTRIBUTING TO THE EXPERIENCE THAT WILL ENABLE BIGGER AND BETTER SHIPS TO BE BUILT IN THE YEARS TO COME.

JOHN BAXTER PRODUC

...gh — to the Box Office!



FUTURE LAUNCHINGS INCLUDE:

"COVENT GARDEN"

A story of London—its hospitality—its music and its people

"THE IMMORTAL VALLEY"

A picture that will unfold through dramatic incident the beauties of our countryside—its farming—its sport—its flower shows, etc.—and above all, its characters

"BLACKPOOL"

A story that will show how this magic name came to mean so much to so many, set against the industrial development of the last century

***And of course* — STAR COMEDIES**

With Old and New Favourites.

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Continued from page 19

The Shipbuilders

Anglo-American. British (A). Directed by John Baxter. Featuring Clive Brook, Morland Graham and Nell Ballantyne. 8,026 *feet. Release not fixed.*

FINELY wrought, authentically staged and courageously impartial political melodrama giving an illuminating and stimulating story of the fluctuating fortunes of the vast Clydeside shipping industry from 1931 to the present day. The treatment, salutary and showmanlike, composite of fact and fiction, approaches its significant theme from a shrewd yet friendly master-and-man angle, and its willingness to recognise both points of view not only tempers powerful propaganda with good drama, but justifies a spectacular and optimistic culmination.

Clive Brook and Morland Graham are the representatives and mouthpieces of the respective classes and contribute substantial and ingratiating portrayals. The supporting characters, too, are competently played and the technical detail is impeccable.

Outstanding general booking, a thoughtful, stimulating and arresting British film for all classes and ages.

Story.—John Pagan and Son, Ltd., a Clydeside shipping firm with a great tradition, launch the *Milano*, a fine merchant ship, in 1931, but have no other orders on their books. Leslie, managing director son of old John Pagan, hates to put off his men, but has no alternative. Danny Shields, a riveter and Leslie's friend and batman in the last war, is kept on, but, although he has a wife, Agnes, and two sons, Peter and Billy, he finds charity demoralising and hands in his cards.

Later, Peter, a boy in his 'teens, gets into bad company and faces a murder charge. He also finds himself in trouble with a girl. Leslie, who, meanwhile, has refused to join a pool formed by ruthless capitalists to buy up shipyards and dismantle them, learns of the tragedy in Danny's home and pays for Peter's defence. The boy is acquitted and trained for the sea.

The slump continues, but just as Leslie abandons hope and is about to sell out he is reminded of the threat to his country from abroad. Immediately he invests the remainder of his fortune in the yard and persuades the Government to subsidise shipping. When war does come Pagan's and their loyal workers are ready to meet all demands. John, Leslie's patriotic son, runs away from school and joins the *Milano*. Peter is a member of the crew, and when the ship is battered in convoy action he gives his life to save her and John. Danny finds solace in his work.

Acting.—Clive Brook contributes a smooth, dignified and very natural performance as Leslie, and Morland Graham not only looks, but lives the part of Danny. Geoffrey Hibbert is convincing as Peter, and Nell Ballantyne, Maudie Edwards, Finlay Currie, Allan Jeayes and John Turnbull give good support.

Production.—The story, which gives a comprehensive and valid kaleidoscopic impression of life in the North during good and bad times, is so fashioned as to illuminate clearly both the master and man point of view. The cross-sections include trial scenes, football matches, discussions in the Lobby of the House of Commons, round-table conferences by industrialists, tender working-class domestic touches and spectacular launching sequences, and all pattern into a purposeful, arresting and highly dramatic mosaic.

Conventional romance is somewhat neglected—we would like to have known Leslie's wife and his home—but the omission is considerably offset by the power and urgency of the basic theme. After all, the Clyde is romance in itself. As for the film's commercial potentialities, these are strongly represented from the box-office viewpoint in its good title and box-office star.

Points of Appeal.—Powerful and illuminating story, very good characterisation, sympathetic and showmanlike direction, breathtaking detail, strong patriotic angle and big title and star values.

Follies Girl

Pathé. American (U). Directed by William Rowland. Featuring Wendy Barrie, Gordon Oliver and Doris Nolan. 6,040 *feet. Release not fixed.*

BRIGHT, inconsequential musical extravaganza telling of chequered romance between an attractive and talented dress designer employed by the White Way business man. The slight yet piquant story not only brings opportunity the way of the agreeable star and versatile supporting players, but furnishes a substantial and effective rostrum for good, well chosen turns, acts and bands. The staging is particularly appropriate. Very good light booking, just the stuff to give the troops.

Story.—Anne Merriday, a clever dress designer employed by the White Way Costume Company, an organisation backed by J. B. Hamlin, crosses swords with Andre Duval, the designer-manager, and finds herself out of a job. Francine La Rue, star of a burlesque show, is Anne's best friend, and she persuades Jimmy Dobson, the manager, to let Anne design costumes for a new super show.

The production is a success, and "J.B.," who has a financial interest in it, is particularly impressed by Anne's work. Meanwhile, Jerry, "J.B.'s" soldier son, falls for Anne and woos her without revealing his identity. She is annoyed when she subsequently learns of his deception, and he, in turn, misinterprets his father's interest in her, but all comes right in the end. The lovers marry and Anne takes over Andre's job at White Way's.

Acting.—Wendy Barrie displays a touch of class as Anne, Gordon Oliver meets all demands as Jerry; Doris Nolan sings pleasantly as Francine, J. C. Nugent and William Harrigan draw good character as "J.B." and Dobson, and Arthur Pierson wisecracks effectively as Jerry's buddy.

Production.—The story rings the changes effectively on the evergeen romantic theme, while the bright burlesque show asides, featuring a number of well-varied, if not well known, turns and acts are interpolated with good showmanship. Four first-class bands add to the gaiety of the proceedings and also subtly back up the love interest. In all, a bright, cheery and likeable vaudeville show.

Points of Appeal. — Pleasing romantic interest, gay burlesque backgrounds, versatile talent, tuneful numbers, good title and popular stars.

Headin' for God's Country

British Lion - Republic. American (U). Directed by William Morgan. Featuring William Lundigan, Virginia Dale and Harry Davenport. 7,007 *feet. Release not fixed.*

PICTURESQUE and exciting romantic war comedy melodrama, set in a snow-covered Alaskan village telling how a hoax was primarily responsible for the small community's ability to beat off cunning and ruthless Japanese invaders. The events leading up to the spectacular grand finale are a trifle vague and inconsequential, but the characterisation is both accurate and versatile and the actual pay-off is showmanlike. Its agreeable stellar improvisations, decorative detail, and full-blooded climax will see it through in family and industrial company. Good general programmer.

Story.—Michael Banyan, a virile but penniless adventurer, wanders into Sunivak, a picturesque village in Alaska, but is given the cold shoulder by all but Laurie Lane, the outpost's metereological expert, and Clem Adams, the local newspaper owner and barber. Later, somebody steals a valve from Laurie's radio and Michael seizes the opportunity to get his own back on those who had shunned him. He fakes an announcement in the local paper to the effect that the United States is at war, and immediately the get-rich-quick element offers Laurie a big price for an interest in her father's derelict mercury mine. The announcement also results in the establishment of a Home Guard. A few days later w... is declared and the hoax results in Sunivak ... ng prepared. A Japanese landing party is ... ea out, and Albert Ness, a local quisli... is unmasked.

Acting.—William Lundigan displays ... se-able personality and a live sense of h... ur as Michael, Virginia Dale is an att... ive Laurie, Harry Davenport gets a numb... of laughs as Clem, and Harry Shannon is t... to type as quisling Ness. There is a parti... rly good supporting cast.

Production.—The first half of th... m depends almost entirely on the eccen... es and foibles of the many quaint "small ... " characters for its entertainment, but ... war approaches it quickly substitutes robust ... tion for conventional romance and humour. The hoax provides a novel and valid excu... for the timely change of mood as well a... sub-stantial equipment for spectacular gran... nale thrills. Picturesque scenery gr... ally colours the erratic, but on the whole di... ing and exciting happenings. Title an... star values are, of course, good.

Points of Appeal.—Friendly and ex...ting story, good characterisation, novel dramatic twists, superb scenery, thrilling clima... and star values.

Here Comes Kelly

Pathé. American (U). Directed by William Beaudine. Featuring Eddie Quillan, Joan Woodbury and Maxie Rosenbloom. 5,772 *feet. Release not fixed.*

GOOD-HUMOURED and, towards the finish, exciting romantic comedy drama, with a modern New York setting, covering the many thrilling and amusing experiences of a quick-tempered Irish youth, who is seldom in a job for long. The crowded tale does not exactly fly from the gate, but once it and its exuberant leading players get properly into their stride humour and roughstuff alterna... effectively. It ends in great style. One w... another, bright and lively light fare fo... masses and family. Very good general programmer.

Story.—Jimmy Kelly, a youth with Irish blood in his veins, loses jobs as quickly as he gets them because of his hasty temper. Margie, his fiancée, works for L. Herbert Oakley, a suave lawyer, and he advises Jimmy to study in his spare time, but the boy's lack of restraint soon destroys his chances of following a legal career. Eventually, Sammy Cohen, his best friend, gets him a position as a process server.

His first assignment is to hand a summons to Carmelita, a fiery night-club entertainer. He succeeds, but only after wrecking the place. Sammy is also a process server, and he and Jimmy are later instructed to serve subpœnas on Trixie Bell and a mysterious "No. 7." Trixie Bell turns out to be a ruthless gangster and "No. 7" is Oakley, and both are suspected of being behind an oil swindle. Jimmy gets trapped in Trixie Bell's apartment, but luckily Sammy gets him out in time to prevent Oakley running off with Margie. After all this, Jimmy is called up and looks like getting his first permanent position.

Acting.—Eddie Quillan builds up ... good character as the quick-tempered Jimmy, Sidney Miller is an effective foil as Sammy, and Joan Woodbury is an engaging M... ie. Maxie Rosenbloom and Ian Keith also ... ke their presence felt as Trixie Bell and Oa... ey.

Production.—The initial episodes are a ... fle sketchy, but immediately Jimmy becom... a process server things liven up consider... ly. The most hectic highlights are the scene... in a night-club, where Jimmy has to figh... all and sundry to serve a writ on the ... ry Carmencita, the threatening "rough ho... " in Trixie Bell's apartment and the race to ... ve Margie climax, and all are neatly inter... ed with popular romance and agreeable ... sh blarney. The well-staged finished articl... a good thrill and even better fun.

Points of Appeal.—Bright and original s... y, good characterisation, popular ron... tic angles, good scraps, suspenseful climax, ... od title and established stars.

Continued from page 19

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Pathé. American (U). Directed by William Rowland. Featuring Wendy Barrie, Gordon Oliver and Doris Nolan. 6,040 feet. Release not fixed.

BRIGHT, inconsequential musical extravaganza telling of chequered romance between an attractive and talented dress designer employed by the White Way business man. The slight yet piquant story not only brings opportunity the way of the agreeable star and versatile supporting players, but furnishes a substantial and effective rostrum for good, well chosen turns, acts and bands. The staging is particularly appropriate. Very good light booking, just the stuff to give the troops.

Story.—Anne Merriday, a clever dress designer employed by the White Way Costume Company, an organisation backed by J. B. Hamlin, crosses swords with Andre Duval, the designer-manager, and finds herself out of a job. Francine La Rue, star of a burlesque show, is Anne's best friend, and she persuades Jimmy Dobson, the manager, to let Anne design costumes for a new super show.

The production is a success, and "J.B.," who has a financial interest in it, is particularly impressed by Anne's work. Meanwhile, Jerry, "J.B.'s" soldier son, falls for Anne and woos her without revealing his identity. She is annoyed when she subsequently learns of his deception, and he, in turn, misinterprets his father's interest in her, but all comes right in the end. The lovers marry and Anne takes over Andre's job at White Way's.

Acting.—Wendy Barrie displays a touch of class as Anne, Gordon Oliver meets all demands as Jerry; Doris Nolan sings pleasantly as Francine, J. C. Nugent and William Harrigan draw good character as "J.B." and Dobson, and Arthur Pierson wisecracks effectively as Jerry's buddy.

Production.—The story rings the changes effectively on the evergeen romantic theme, while the bright burlesque show asides, featuring a number of well-varied, if not well known, turns and acts are interpolated with good showmanship. Four first-class bands add to the gaiety of the proceedings and also subtly back up the love interest. In all, a bright, cheery and likeable vaudeville show.

Points of Appeal. — Pleasing romantic interest, gay burlesque backgrounds, versatile talent, tuneful numbers, good title and popular stars.

Headin' for God's Country

British Lion - Republic. American (U). Directed by William Morgan. Featuring William Lundigan, Virginia Dale and Harry Davenport. 7,007 feet. Release not fixed.

PICTURESQUE and exciting romantic war comedy melodrama, set in a snow-covered Alaskan village telling how a hoax was primarily responsible for the small community's ability to beat off cunning and ruthless Japanese invaders. The events leading up to the spectacular grand finale are a trifle vague and inconsequential, but the characterisation is both accurate and versatile and the actual pay-off is showmanlike. Its agreeable stellar improvisations, decorative detail, and full-blooded climax will see it through in family and industrial company. Good general programmer.

Story.—Michael Banyan, a virile but penniless adventurer, wanders into Sunivak, a picturesque village in Alaska, but is given the cold shoulder by all but Laurie Lane, the outpost's metereological expert, and Clem Adams, the local newspaper owner and barber. Later, somebody steals a valve from Laurie's radio and Michael seizes the opportunity to get his own back on those who had shunned him. He fakes an announcement in the local paper to the effect that the United States is at war, and immediately the get-rich-quick element offers Laurie a big price for an interest in her father's derelict mercury mine. The announcement also results in the establishment of a Home Guard. A few days later war is declared and the hoax results in Sunivak being prepared. A Japanese landing party is wiped out, and Albert Ness, a local quisling, is unmasked.

Acting.—William Lundigan displays a likeable personality and a live sense of humour as Michael, Virginia Dale is an attractive Laurie, Harry Davenport gets a number of laughs as Clem, and Harry Shannon is true to type as quisling Ness. There is a particularly good supporting cast.

Production.—The first half of the film depends almost entirely on the eccentricities and foibles of the many quaint "small-town" characters for its entertainment, but as war approaches it quickly substitutes robust action for conventional romance and humour. The hoax provides a novel and valid excuse for the timely change of mood as well as substantial equipment for spectacular grand finale thrills. Picturesque scenery gracefully colours the erratic, but on the whole diverting and exciting happenings. Title and star values are, of course, good.

Points of Appeal.—Friendly and exciting story, good characterisation, novel dramatic twists, superb scenery, thrilling climax and star values.

Here Comes Kelly

Pathé. American (U). Directed by William Beaudine. Featuring Eddie Quillan, Joan Woodbury and Maxie Rosenbloom. 5,772 feet. Release not fixed.

GOOD-HUMOURED and, towards the finish, exciting romantic comedy drama, with a modern New York setting, covering the many thrilling and amusing experiences of a quick-tempered Irish youth, who is seldom in a job for long. The crowded tale does not exactly fly from the gate, but once it and its exuberant leading players get properly into their stride humour and roughstuff alternate effectively. It ends in great style. One way and another, bright and lively light fare for the masses and family. Very good general programmer.

Story.—Jimmy Kelly, a youth with Irish blood in his veins, loses jobs as quickly as he gets them because of his hasty temper. Margie, his fiancée, works for L. Herbert Oakley, a suave lawyer, and he advises Jimmy to study in his spare time, but the boy's lack of restraint soon destroys his chances of following a legal career. Eventually, Sammy Cohen, his best friend, gets him a position as a process server.

His first assignment is to hand a summons to Carmelita, a fiery night-club entertainer. He succeeds, but only after wrecking the place. Sammy is also a process server, and he and Jimmy are later instructed to serve subpœnas on Trixie Bell and a mysterious "No. 7." Trixie Bell turns out to be a ruthless gangster and "No. 7" is Oakley, and both are suspected of being behind an oil swindle. Jimmy gets trapped in Trixie Bell's apartment, but luckily Sammy gets him out in time to prevent Oakley running off with Margie. After all this, Jimmy is called up and looks like getting his first permanent position.

Acting.—Eddie Quillan builds up good character as the quick-tempered Jimmy, Sidney Miller is an effective foil as Sammy, and Joan Woodbury is an engaging Margie. Maxie Rosenbloom and Ian Keith also make their presence felt as Trixie Bell and Oakley.

Production.—The initial episodes are a trifle sketchy, but immediately Jimmy becomes a process server things liven up considerably. The most hectic highlights are the scenes in a night-club, where Jimmy has to fight all and sundry to serve a writ on the fiery Carmencita, the threatening "rough house" in Trixie Bell's apartment and the race to save Margie climax, and all are neatly interlaced with popular romance and agreeable Irish blarney. The well-staged finished article is a good thrill and even better fun.

Points of Appeal.—Bright and original story, good characterisation, popular romantic angles, good scraps, suspenseful climax, good title and established stars.

Nobody's Darling

ish Lion-Republic. American (U). ected by Anthony Mann. Featuring Mary . Louis Calhern and Gladys George. 6,419 feet. Release not fixed.

AVISHLY mounted yet intimate and friendly Hollywood musical comedy ma—turning on the fight of a sensitive but nted young girl, daughter of selfish film- parents, to gain a place in the school's nal revue. The domestic by-play, which, identally, springs mainly from petty pro- sional jealousy, is somewhat heavily dled by Gladys George, but happily versa- Mary Lee and the high-spirited young porting players keep its tendency well in ck. Moreover, its song numbers are tune- and it makes sure of feminine, as well as ular, appeal. Good general booking.

Story.—Janie, ugly-duckling student at a llywood school, has a pleasing voice and gs for a part in the annual revue, but ck Grant, the producer, fails to recognise talents. Eve Hawthorne and Curtis Farns- rth, Janie's parents, are successful co-stars. Eve is beginning to show signs of age and studio authorities are not keen to renew contract. Janie knows that Curtis feels dly about telling Eve and the upheaval on domestic hearth adds to her own troubles. wever, she finally gets involved in an inno- nt scandal with Chuck and the publicity, rangely enough, leads to her getting a well- served break and to Eve accepting things in right light.

Acting.—Mary Lee is a talented, tireless and gaging Janie, Jackie Moran is refreshingly hoolboy as Chuck, and Louis Calhern looks part of Curtis, but Gladys George is a bit whiner as Eve. All the young supporting yers are good.

Production. — The tale, which is an adolescent study, Hollywood and domestic comedy drama and conventional collegiate musicale in one, is thoroughly entertaining while it resists the temptation to take itself seriously, but strikes a false note every time it attempts to turn on the tears. Fortunately, there is considerably more sunshine than rain. The overall impression is bright, cheery light entertainment. It's a good family picture.

Points of Appeal.—Attractive staging, versatile cast, tuneful numbers, strong feminine angle, good title and popular young and established stars.

The Fallen Sparrow

RKO-Radio. American (A). Directed by Richard Wallace. Featuring John Garfield, Maureen O'Hara and Walter Slezak. 8,432 feet. Release not fixed.

LAVISHLY mounted espionage romantic melodrama telling of a persecuted American-born Spanish Civil War veteran's determination to avenge the killing of his best friend and safeguard a pennant, formerly a standard of the International Brigade. The New York locale is clear enough, but the hero is so deeply inhibited, the methods of the aristocratic and sinister Nazi agents are so high falutin' and complicated, and the feminine suspects so capricious that it is almost impossible to recognise the main plot.

Its entertainment is represented solely by its luxuriously upholstered, but vague "stout-fellow" filigree and tense, if gloomy, forebodings. Booking mainly on title and star.

Story.—Kit, a young American, returns from the Civil War in Spain after suffering severe mental torture in a prison camp. The experience affects his mind and nerves, but he pulls himself together when he learns that Louie, a friend who had helped him to escape from Spain, has been murdered, and determines to find the killer and prevent the Nazis from gaining possession of a pennant belonging to the International Brigade. He moves in aristocratic circles and renews his acquaintance with Miss Taviton, a highborn but flirtatious young woman, and "Nymph," a singer, and shares a flat with Al Parker, an influential friend.

Toni, a granddaughter of Prince François, an elderly descendant of the Borgias, moves in the same circle and Kit falls for her. Dr. Christian Skaas, a scientist with a limp, and Otis, his nephew, are other members of the set. Kit has reason to suspect Miss Taviton, "Nymph" and Toni, but in the end Skaas proves to be the guiding monster of a sinister espionage ring involving most of the other characters. Following Al's murder, Skaas and Kit have a showdown and Kit survives. Meanwhile, it is proved that Toni is implicated, and for once love does not find a way.

Acting.—John Garfield does his best, as the inhibited Kit, but has no easy passage. Maureen O'Hara, Patricia Morison and Martha O'Driscoll are effective in contrast as the women concerned, but that's as far as they are permitted to go. The rest are adequate.

Production.—The story not only deals with the homicidal side of espionage, but attempts to analyse the minds of those taking sides in the current conflict between old and new regimes. There is, in fact, no limit to its scope and neither is expense spared in its technical presentation, but it attempts too much, and in the end its many vague and malevolent cross-currents confuse rather than colour the main issue. Its title and star values are its strongest and most conspicuous box-office assets.

Points of Appeal.—Occasional thrills, imposing cast, excellent technical presentation, intriguing title and star values.

SHORTS OF THE WEEK REVIEWED

L-G-M

SCRAP HAPPY. American (U). 740 feet. Release not fixed.—Neat and timely "Pete Smith Speciality," tracing the history of salvage, and, at the same time, voicing its importance to the war effort. Treatment and commentary first class. Very good general fill-up.

BRIEF INTERVAL. American (U). 938 feet. Release not fixed.—Unusual, but gripping and thought-provoking dramatic sketch, with an operation theatre pivot, illustrating the strange mental affinity between people of the same blood. Subject emotionally stimulating, acting good and technical presentation impressive. Very good general fill-up.

JOURNEY TO YESTERDAY. American (U). 976 feet. Release not fixed.—Instructive dramatic featurette taking the form of a brief yet concise biography of Dr. Crawford Gorgas, English conqueror of yellow fever. Presentation crisp, acting good and detail colourful. Very good general fill-up.

LITTLE MISS PINKERTON. American (A). 961 feet. Release not fixed.—Neat "Our Gang" dramatic featurette, telling how a bunch of youngsters outwit ruthless gangsters. Treatment concise, acting natural and climax effective. And "A" certificate preposterous! Very good general fill-up.

SEVENTH COLUMN. American (U). 840 feet. Release not fixed.—Timely Pete Smith novelty proving that carelessness in the factory and home is a greater menace to the war effort than organised sabotage. Subject timely and treatment showmanlike. Very good general fill-up.

FIXIN' TRICKS. American (U). 859 feet.—Interesting, instructive and amusing Pete Smith novelty, diagnosing the cause and prescribing the cure of irritating home noises. Treatment, commentary and presentation slick. Very good general fill-up.

THE LAST LESSON. American (U). 884 feet. Release not fixed.—Period dramatic featurette indicating that the brave unconquerable spirit of 1870 still exists in France. Treatment sincere but thesis yet to be proved. Fair average fill-up.

ELECTION DAYS. American (U). 911 feet. Release not fixed.—Our Gang comedy telling how the election of a girl president of a kiddies' club solves a difficult administrative problem. Gags and situations artless. Fair average fill-up.

WORKERS NEED S.O.

Sheffield Views

Weight of opinion in favour of S.O. growing in Sheffield, but in view of the Sheffield C.E.A. vote against it, no cinema, the KINE. learned through enquiries, has made individual application for opening to the Watch Committee.

Ald. Luther Milner, a past Lord Mayor and a member of the Watch Committee, said in an interview that he was in favour of S.O. "I consider Sunday kinemas a duty we owe to the workers. I am not going to compel workers to go to church on Sundays. I want to go myself, but I can quite understand there are others who would prefer the pictures," he added.

Coun. Harold S. Gent, past-chairman of the Sheffield C.E.A., said he was personally in favour of S.O. under present conditions. Workers, on the shift system, did not have adequate opportunities of going to kinemas except on Sundays.

Walter Dodgson, of the Iron and Steel Trades Confederation, also said kinemas should be opened on Sundays for the benefit of workers.

THE ARTISTRY OF ILLUMINATION

Members of the Birmingham Centre of the Illuminating Engineering Society were addressed at their December meeting by R. Gillespie Williams (Furse and Co.) on "The Poetry of Light."

The venue was the Crescent Theatre, the home of the Birmingham Municipal Players, and during his lecture Mr. Gillespie Williams produced a series of striking stage lighting effects. In the past it had been generally accepted that objects had a fixed appearance, and that light was merely used to destroy darkness. That was not so, because with appropriate lighting effects a visual picture could, to a large extent, be controlled. After half a century of study of the science of illumination, it was realised that light could be used not only to reveal beauty but also to impart it.

Continued from page 3

E.N.S.A. Films Pirated in Ulster

tended for the Forces for their own use and profit.

The branch had reported the matter to Ensa, the K.R.S., the General Secretary, and to the military authorities, all of whom were surprised at the information, and an inquiry was proceeding. He felt the most drastic action was called for. Not only had first runs in Northern Ireland been affected, but all subsequent runs.

The firm's explanation, he felt, could not be accepted as they were fully aware of the terms of their contract on behalf of Ensa.

The branch was carrying out an investigation into the whole position of 16-mm. films in view of the advertisements in the local Press for people who were prepared to give shows to the public anywhere in Northern Ireland.

Mr. Buckley and other members urged that there had been a lack of supervision. Films for the Forces should be kept for the Forces only, and Ensa should be asked for a full explanation.

The committee's recommendation that every step be taken to secure redress and the prevention of any future breaches of contracts was carried unanimously.

G.-B. Hosts to A.T.C.

The presentation of the Disney film "Victory Through Air Power" (U.A.) at G.-B. theatres has in most cases been accompanied by a special effort in aid of the A.T.C.

Civic and other specially invited guests have participated and the picture has attracted crowded houses.

Stanley Reident, of Weld Avenue, Chorley, and manager of the Empire and Hippodrome Cinemas, Chorley, collapsed and died on Sunday.

F

"QUIET WEEK-END" FOR A.B.P.C.

On New Year Schedule

AMONG the several big pictures to be filmed by Associated British is Esther McCracken's "Quiet Week-end," which reached its 1,004th performance at Wyndhams last Saturday night.

Associated British will film this play in the New Year, and it is planned to go on the floor with "Quiet Week-end" when the company return from their extensive tour of the Middle East.

Victor Skutezky is responsible for the screen adaptation of "Quiet Week-end," which he completed some months ago.

"Henry V"

STYLISED SETS IN TECHNICOLOR

Shooting on the major studio sequences of the Two Cities-Laurence Olivier production "Henry V" is drawing to a close, though there is still much work to do. This screen presentation of Shakespeare's patriotic drama is filmed in Technicolor with Laurence Olivier playing the name part and also producing and directing, assisted by Supervising Editor Reginald Beck.

As has been pointed out previously, it was decided that part of the film should be presented as a fantasy, so that the settings are modelled on paintings of the period in which the story takes place, the early 14th century. But apart from this in bringing to life this era of English history, realism takes its place, as, for example, the battle of Agincourt sequences.

An example where poetry and realism have been so skilfully blended was seen while shooting last week on the courtyard from above the battlements of the French King's palace. The shot was taken from above, and perched on the gantry and looking down through the eye of the camera on the scene below—the approach of the English Herald (Vernon Greeves), Erpingham (Moreland Graham), Exeter (Nicholas Hannen), and Mountjoy (Ralph Truman), as they ride through the old courtyard with the gardens of the palace beyond.

"It Happened One Sunday"

Producer Victor Skutezky and Film Editor Flora Newton are now at work on the final cutting of A.B.P.C.'s "It Happened One Sunday." It is hoped to finish all technical details early in the New Year, after which Pathé Pictures will announce the Trade show date.

Barbara White, who has a five-year contract with Associated British, will shortly return to the West End stage before making another film.

Paul Rotha, documentary and short film producer, has renounced his name of Paul Treeve Fawcett Thompson and adopted that by which he is now known.

Jessie Matthews in CANDLES AT NINE, British National's mystery story with John Harlow directing and Wallace Orton producing

N.A.T.K.E. LIGHTNING STRIKE AT NATIONAL

Production Held-Up

Production on the Jessie Matthews' picture "Candles at Nine," which John Harlow is directing for British National, was suspended on Friday by a lightning strike by members of the N.A.T.K.E. employed at National Studios, Boreham Wood, as the result of the dismissal of a clerical employee.

In spite of lengthy meetings between the works and strike committees, and a representative of the N.A.T.K.E. and the British Film Producers' Association, it was impossible to settle the dispute.

The strike committee is supported by the Union in making it a condition precedent that any return to work should depend upon the immediate reinstatement of the employee concerned.

The management, supported by the B.F.P.A., could not see its way to accede to this demand. The management and the B.F.P.A., however, expressed their willingness, through Mr. Wingrove, its secretary, to discuss the whole of the circumstances leading up to the dismissal if the men would return to work immediately. This offer has, however, so far been refused by the Union.

Strike ends—see page 3.

"FIDDLERS THREE" IN LIONS' DEN

Horace Kenny made his début this week in "Fiddlers Three," Michael Balcon's musical extravaganza, which Harry Watt is directing at Ealing. The comedian appeared as a Roman commercial traveller who turns up at Nero's dancing academy just as Mary Clare, Julie Suedo and all the guards are rushing out in pursuit of Tommy Trinder and Sonnie Hale, who have engineered the escape of Diana Decker, their girl friend. Horace appears with a tray of togas, tiaras and pin-up pictures. A large lictor (Danny Green) replies to his sales talk by smashing the tray over his head and Horace reels out of the scene.

The next scene was a highly thrilling sequence showing Tommy, Sonnie and Diana being thrown to the lions, by order of Nero. Seven lions figure in this scene—they occupy the "ground flat" of a double-tiered cage, while the three friends are shown into the room above. To their horror they find that the floor is a sliding one—that it is gradually moving under their feet, leaving an ever-widening gap through which can be seen the gaping jaws of the lions.

"DON'T TAKE IT TO HEART!"

Two Cities' New Film

The Two Cities' production of Jeffrey Dell's new comedy, "Don't Take It to Heart!" started at Hammersmith Studios on Monday, with Jeffrey Dell directing and Sidney Box producing.

Special tribute must be paid to the lighting crew under Eric Cross for their clever trick photography used in sequences where both the Ghost (who plays quite a part in his Jeffrey Dell satire) and real actors appear together in the opening scenes of the interior of bombed Chaunduyt Court. Richard Bird is the Ghost, Richard Greene the tourist who finds it necessary to prompt the uncommunicative butler (Richard Haydn) as to some personal details of the family—by crossing his grasping palm with a tip after each question. Brefni O'Rourke is the impoverished earl.

Props, under Johnny Biggs, coped with some ninety square yards of black velvet in one whole piece to drape the ancestral plaster walls of the set, to enable the Ghost to be shot in all his transparency.

Balcon's Music-Hall Epic

HOLLOWAY JOINS TRINDER

STANLEY HOLLOWAY has been awarded an important rôle in Michael Balcon's forthcoming comedy of the Victorian music-hall, "Champagne Charlie," which Tommy Trinder is to make on his return from North Africa in the New Year with Cavalcanti as director.

The story is based on the life of the comedian, George Leybourne (played by Trinder), who emerged from the obscurity of a North Country mining village to become one of the brightest stars of the British music-hall. Stanley Holloway will play the great Vance, his professional rival. Betty Warren is playing Bessie Bellwood, celebrated comedienne of the period. The script has been written by Austin Melford. John Croydon will be associate producer.

"LOVE STORY"

Albert Hall as Studio

With its upper galleries studded with arc lamps, and cables trailing the corridors, the Royal Albert Hall became a film studio for three days this week when Gainsborough staged the big concert finale of "Love Story," which has just started at Shepherds Bush, with Leslie Arliss directing, Harold Huth producing, and Maurice Ostrer as executive producer.

Hundreds of spectators filled the great bowl of the hall, whilst on the platform, flanked by the National Symphony Orchestra under conductor Sidney Beer, Margaret Lockwood as a star pianist played the solo pianoforte of Hubert Bath's "Love's Rhapsody" for piano and orchestra," specially composed for the production.

The unit is now at Shepherds Bush for scenes linking with the extensive Cornish location sequences. An amphitheatre of rock enclosing an open-air theatre, rising high on stage 4; a reproduction of the Cornish landscape at Porthcurno, where Patricia Roc runs her Shakespearean company with the assistance of her friends Margaret Lockwood, Stewart Granger and Tom Walls.

Cast also includes Reginald Purdell, A. E. Matthews, Walter Hudd, Lawrence Hanray, Josephine Middleton, Beatrice Varley, Joan Rees, Moira Lister, and Dorothy Bramhall. Moore Marriott and Roy Emerton are teamed in amusing low comedy rôles as Cornish fishermen.

Claude Rains has been offered the rôle opposite Vivien Leigh in the Pascal production of Shaw's "Antony and Cleopatra," and will probably leave for England soon.

War Time Waterloo at Islington

AFTER spending some days on the composite set representing a London home of the Colter family, Sidney Gilliat has now a number of dramatic scenes in unusual settings for the Gainsborough film, "Blue for Waterloo," at Islington, which Edward Black is producing.

Part of Waterloo Station is to be reproduced, including the large inquiry office with its long counter and hustling crowds; the interior of the Y.W.C.A. canteen where John Mills and Leslie Bradley play hide-and-seek under the tables with the Military Police, and various sections of different platforms and luggage-rooms inside the station.

Later, production manager Fred Dunn will take his unit out into the London streets adjoining the station and also on to the goods yards and sidings where John Mills and Ben Williams will participate in a dramatic chase.

TROOPSHIP SEQUENCES

The climax of the exterior shooting on the Two Cities film "The Way Ahead" was reached when the notable "ship-board" scenes were dealt with. No more exciting or dramatic action has been seen in the studios than these sequences, under the direction of Carol Reed, which showed a fire at sea.

Hardly less interest was manifested in the set which represented the hold of the ship, which was affected by the big tank; here all the grim reality of a ship in trouble at sea was caught by the cameras.

A unit is at work in the Middle East photographing exteriors on actual battlefields, which will be subsequently matched up with scenes already taken in the studios.

THE MAKING OF AN ACTOR

R.S. Productions have just completed a novel four-reeler entitled "I Want to be an Actress." The picture, which presents many unusual aspects of the profession, opens with an amusing sequence of a good old-fashioned melodrama, with all the traditional trimmings, which were beloved by our grandparents.

In another sequence, Sir Herbert Tree and Squire Bancroft, played by John Armstrong and Phillip Cunningham, are seen discussing the need for a school of acting which later became the Royal Academy of Dramatic Art, from which such world-famous names as Charles Laughton, Flora Robson, Hugh Williams, Margaret Lockwood and Vivian Leigh have graduated. To-day, the Academy trains some 200 students, many of whom will become stars of to-morrow. Among them is a young girl of seventeen—Mary Matthews—who has been selected to play in a special sequence. Many interesting phases of the students' lessons are shown in the picture in a novel manner.

The appearance of such well-known players as Miles Malleson, Phillip Friend, Esmé Vanbrugh and Yvonne Arnaud gives an added touch of interest to the picture, which is shortly to be Trade shown by Paramount.

Joy Shelton, Stewart Granger and John Mills in BLUE FOR WATERLOO (Gainsborough)

SOUND CITY'S HIRE FACILITIES

Many months have passed since the name of "Sound City" appeared in our news columns.

Baynham Honri, who is handling all film matters at Sound City, informs us that, though the company has had to concentrate on Government contracts of a non-film character, a brisk business is still being carried out in the hire of sound-recording trucks, cameras, lighting, and other studio equipment.

Three of Sound City's recording vans (two RCA and one Visatone) are out on hire at the present time.

Incidentally, he tells us that Norman Loudon, the managing director of the company, has big plans for the stages after the war, and that all the technical equipment will be brought 100 per cent. up to date with post-war developments. This will place Sound City in the front rank of independent studios.

A great deal of new building and improvements have been carried out on the property, and considerable additional amenities will be available when film production is resumed.

Death of F. W. Engholm

The death took place on Saturday last of Commander F. W. Engholm, who was one of the early film producers, specialising in naval themes. He had recently been engaged upon a book having as its subject H.M.S. *Victory* and other ships of the Navy who bore that name both before and after Nelson's time. Cremation took place at Golders Green on Monday.

Obituary

WOMAN MANAGER PASSES

Blitz Heroine

Miss Winifred Dolan, manageress of the Empress, Urmston (Manchester), an A.B.C. theatre, who died at Stretford Memorial Hospital a few days ago, was one of the best-known women members of the Trade in the Manchester area.

During her 23 years' service in the kinema Trade she had been manager's secretary, then supervisor's secretary, and then just before the outbreak of war, manager of the Trafford Picture House. Later, she transferred to the Empress. She was in charge of the Trafford during the air raids on Manchester in 1940-41, at the time when the kinema sustained such damage that it had to be closed for a time. During the time of trouble, when she was in charge of the A.R.P. arrangements, the staff was trained to a high point of efficiency and was excellently capable of coping with any emergency, as was proved by events.

Wednesbury Director

Samuel Longmore, of Wednesbury, a chairman of the Walsall Football Club since 1938, whose death occurred last week, was formerly a director of Magnet Entertainments, owners of the old Hippodrome, Wednesbury.

Newcastle Proprietor

The death has occurred at Hexham of James Hamilton Grant, aged 68, who had been in practice in Newcastle as a solicitor for 47 years and was a well-known exhibitor. He was owner of the Rex Cinema, North Shields, and the Gem, Westgate Road, Newcastle, besides being chairman of the company owning the Rex Cinema, Gateshead.

The Hiscotts Preparing New Subject

THE Jessie Matthews starring vehicle, "Candles at Nine," is nearing completion at National Studios at Elstree. John Harlow is directing, with Wallace Orton producing.

Elizabeth and Leslie Hiscott are ready to move in in January with their story of Anglo-American friendship and of the reaction of a village which is commandeered by the American Forces for an airfield.

Elizabeth Baron and Maurice Elvey, the successful writing-producing team responsible for "Salute John Citizen" and more recently "The Lamp Still Burns," are at work on a screen version of "The General Shows His Medals," in which it is hoped Godfrey Tearle will be persuaded to play the lead.

Another recent story acquisition is H. F. Maltby's "The House Next Door," while Oswald Mitchell, who made "Old Mother Riley Overseas," is working on a new Riley adventure "Old Mother Riley, Queen of the Cannibals."

IRVING ASHER'S INCOME TAX

Appeal Fails

Irving Asher, film producer, unsuccessfully appealed in the Court of Appeal on December 8 from the judgment given by Mr. Justice Atkinson in favour of London Film Productions, Ltd., Denham, whom he had sued for £1,729 alleged to be due to him under an agreement.

Mr. Asher claimed that £3,454 should have been paid to him, but that the company deducted tax at the rate of 10s. in the £. This, he said, was wrongly deducted, as the payment was in the nature of capital, and therefore not taxable, and he asked for judgment for the full amount.

The Master of the Rolls held that the sum payable to Mr. Asher was subject to deduction of tax by the payer (the defendant company) and not by direct assessment as if Mr. Asher were carrying on a profession or vocation. The appeal, therefore, must be dismissed with costs. Lords Justices Mackinnon and Goddard agreed.

Leave to appeal to the House of Lords was granted.

"IT'S IN THE BAG"

When the film was Trade shown in Manchester on December 7 weather conditions were so bad that travelling was practically impossible and many lost the opportunity of attending.

Under these circumstances F. W. Baker has decided upon a second Trade show, and so this great new Butcher Gert and Daisy comedy will be shown again at the Theatre Royal, Manchester, on Friday, December 17, at 10.45 a.m.

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Scottish News

Cinema Club Adopts Film Unit

APPEAL FROM THE 8th ARMY

OVER seventy members and friends attended the annual "Ladies' Day" function of the Glasgow Cinema Club at the Picture House Café. Mr. Melville, president, was in the chair.

The company was entertained by May Milby in chorus songs, John Hannah, baritone, and two readings by Miss Marie Beckett. Mrs. Gilroy, being responsible for bringing those artistes, was specially thanked by H. J. Green on behalf of the club. An orchestra under the direction of Mr. Smith provided the music during the luncheon and accompanied the singers.

During the luncheon, President Melville read an airgraph received from Captain Jack Stewart, late manager of the Regal Cinema, and now with the Eighth Army, making an appeal for books, games, etc., for his kinema unit. The club unanimously resolved to adopt his 32nd kinema section as the "Cinema Club's Own," and a committee is being formed to make the arrangements to send a supply of comforts, etc., as soon as possible.

Gifts for the unit are invited from any member of the Trade. They will be collected by Film Transport for despatch to the Eighth Army.

Mr. Melville, on the Club's behalf, sent an airgraph to Jack Stewart, saying:—"Cinema Club, Glasgow, to-day proud and honoured opportunity adopt your Eighth Army kine. unit. Committee formed for collection books, games, etc. Results soon. Writing Christmas greetings to all."

A letter was also read from Charlie Beveridge, past-president of the Club and one of the best-known travellers in Scotland, who is in the Army. He hopes to be home on leave to see all his old pals early in the New Year.

Transfer

A. Threipland, late of the Ascot, has now joined the A. B. King circuit as manager of the Lyceum, Govan, replacing Mr. Gilmour, who has been transferred to Port Glasgow.

Vandalism Again

In a case heard at Govan Juvenile Police Court last week when two boys were fined 10s. or five days' detention for slashing seats in a local kinema, the Fiscal said that vandalism in Glasgow kinemas was on a very large scale and was causing grave concern to the Industry.

The manager stated that last month alone more than 80 seats had had to be replaced, and in all 350 seats had had to be repaired owing to vandalism.

For C.T.B.F.

As a result of a special performance held in the Pavilion, Alloa, Harry Leaton, the proprietor, has handed over to the Scottish C.T.B.F. a cheque for £52.

Aid for Infirmary

Mr. Bryce, proprietor of the Uphall Cinema House, Edinburgh, realised £84 10s. for Edinburgh Royal Infirmary from the proceeds of a special show and collections.

Paul Soskin, producer of SIGNED WITH THEIR HONOUR, with his cameraman Osmond Borradaile

Accrington Hippodrome Withdrawn from Sale

Accrington Hippodrome was offered under the hammer on December 9, but after several bids was withdrawn at £10,000.

The auctioneer announced had there been offers over £10,000 the property would have been put in the market. The reason for sale was that Ald. Fenton (Blackpool), the virtual owner, was now over 80 and wished to condense his interests.

MANY KINEMA VALUATIONS

Russell and Co.

MESSRS. Russell and C valuers, 25, Bloomsb square, W.C.1, who have c pleted several vauiations for Geo Green, Ltd., of Glasgow, includ the Playhouse, Dundee (4, seats), and the Playhouse, G gow (4,300), both with café ballroom, have now been retai by this firm to value the conte equipment, and buildings of following halls:—Rex, Locke (816 seats), Picturedrome, Tolle 1,116), Cinema, Rutherglen (9 La Scala, Dunoon (916), Pavil Johnstone (944), Bedford, Glas (2,000), Strathclyde, Glasgow (2,0 and Pavilion, Bathgate (1,300).

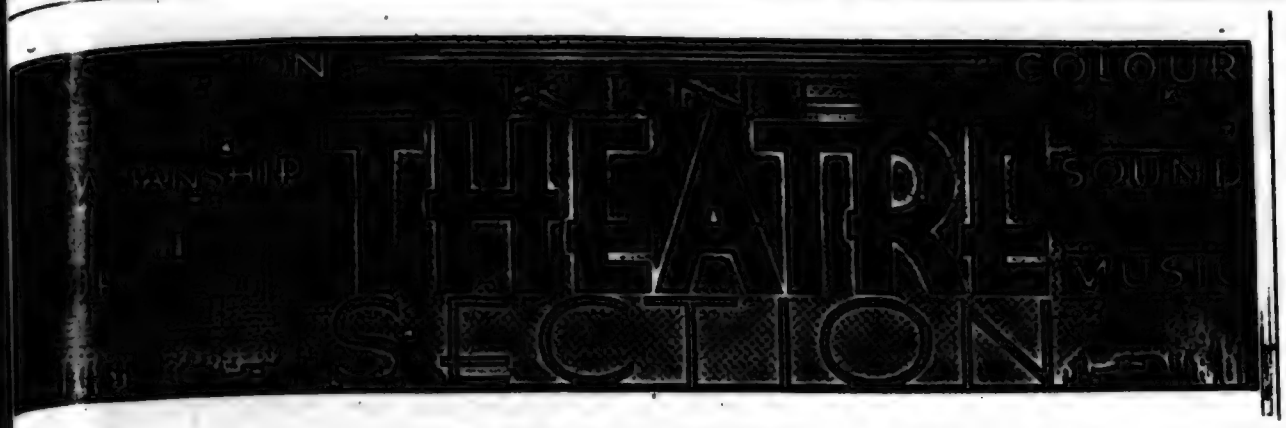
Other valuations recently complete this firm include the Regal, Che (500), Picturedrome, Burton-on-T (1,800), Ritz, Burton-on-Trent (1 Pilot, King's Lynn (900), Glen Shipley (1166), Regent, Batley (825) Empire, Batley (950).

As Russell and Co. have a large gramme arranged for the forthco year, any owner desirous of havin theatre valued should contact without delay.

Ripon Rebuilding Plans

Messrs. Pennington, Hustler Taylor, of Pontefract, are prep plans for the rebuilding of the House Cinema at Ripon, Yorks, par destroyed by fire a few months ag the Victoria Opera House (Ripon)

Whether your needs are immediate
or post-war, we shall at any time
now be pleased to receive your
orders for this complete G.B-Kalee
and sound equipment.
KEEP G.B-KALEE IN MIND
Pitchfords



The Observation Window

C.E.A. BLESSES NOTTS SCHEME

Vac. Replacements

NOW that the Notts and Derby Film Damage Advisory Committee has received the blessing of the C.E.A. General Purposes Committee, the extension of that excellent plan to other C.E.A. areas should follow rapidly. I suggest that leading projectionists in each area should contact the C.E.A. branch secretary, who will have a copy of the Notts and Derby scheme, and offer their help towards the establishment of a Committee in their territory.

THE C.E.A. Committee reports that some branches are actively engaged with schemes of their own which have yielded very good results. In the case of some branches not much has been heard of their activities.

YOUR Committee recommends, therefore, that the Notts and Derby scheme be circulated. Branches which have not been active will find the scheme outlined to be a very effective one to get busy upon at once. Branches with other schemes can look through the Notts and Derby scheme to see if it has any points that will improve their existing schemes.

VACUUM cleaners and their state of disrepair have meant considerable anxiety to both proprietors and users. The same C.E.A. Committee states that it has ascertained that the Bylock Electric, Ltd., South Street, Ponders End, Middlesex, can supply a vacuum cleaner suitable for use in kinemas provided the old one is worn out and the new one is a replacement. The Committee has no interest in the firm and passes on the information in case it is useful to members.

A TWENTY-FIVE years' subscriber writes indignantly against the contention that women projectionists are inefficient, declaring that the women he employs are the equal of any male projectionist.

J. BENSON.

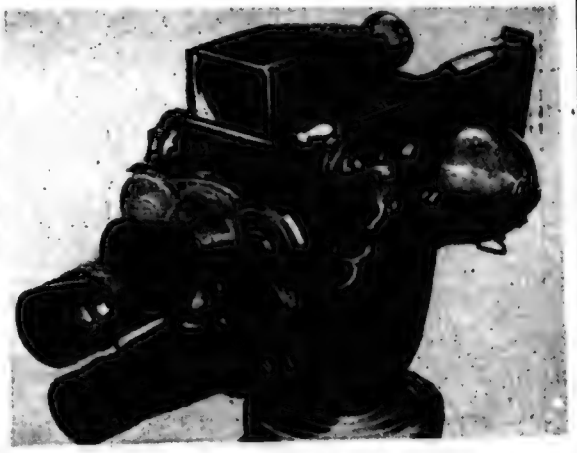
A REVOLUTIONARY FRONT-LINE CAMERA

Described by R. H. Cricks, F.R.P.S.

A REMARKABLE camera, designed for front-line war use and aerial photography, was demonstrated by a U.S. naval cameraman to G.-B. newsreel men in Film House last week. By the courtesy of J. S. Abbott, the KINE.'s technical expert was also privileged to examine it.

The Cunningham Combat Camera is eminently suitable for newsreel work, and was enthusiastically acclaimed by the newsreel men to whom it was demonstrated.

The first point about this camera is that it doesn't look like a camera. It is built on to a rifle butt, which fits snugly into the shoulder, and a pair of hand-grips enable the camera to be held perfectly steady. The weight loaded is only 14 lb., thanks to the use of castings of a special manganese alloy, anodised for protection against sea-water. Provision is, however, made for tripod mounting.



The Cunningham Combat Camera

Inside the butt are contained the 115 v. driving motor and its controlling resistances. These give normal speeds of 16, 24 and 48 frames per second, and also make provision for maintaining the speed at high altitudes or low temperatures, where the oil gets sticky.

A Hold-all Magazine

The next point of novelty is that most of the mechanism is contained inside the magazine. This holds 200 ft. of film, and also contains the two sprockets, motion and gate. It may be objected that this arrangement does not make for economy, since every magazine has to duplicate all these components; on the other hand, changing magazines involves no threading whatever—all that is done in the dark room; the used magazine is simply withdrawn from the top of the camera, the new one inserted, and the camera is ready for running again. In order to avoid fogging the film the aperture is provided with a small shutter which is lifted as the magazine slides into position. Three magazines are supplied.

The motion is of the locking-pin type, steady enough, I was assured, for back-ground plates. The claws—which move in a curved path—and the locking pins are worked by separate cams on the one shaft. The locking-pin component also carries the tension spring which, by pressing on the floating pressure-pad only when the pins are home, provides in effect a lifting gate. The movement is not particularly quiet, but could no doubt be silenced by being enclosed. Both aperture plate and pressure pad are very easily removed for cleaning.

Novel Take-off

Perhaps the most remarkable thing about the magazine is the method of take-up drive. There is no belt to slip or to get lost—no gears to pick up dirt and stick. The film from the take-off on its way to the top sprocket passes under a spring-loaded roller, which presses it on to the take-up reel; the resultant friction between the two films drives the take-up—whatever size the take-up reel may be, there is always 1 ft. of film taken up for every foot paid out. Friction losses are, of course, reduced to a minimum.

The arm carrying this friction roller is pivoted on a spindle, the farther end of which carries the footage indicator, visible from the outside of the camera.

Unusual Focussing

The optical arrangements are distinctly unusual. The four-lens turret was fitted with 35 mm., 2 in., and 3 in. lenses, with an interchangeable 11-in. telephoto (all Taylor-Hobson). Diaphragm controls project from the turret within sight of the cameraman while operating. But the turret contains no provision for focussing, the lenses being solidly mounted; focussing is effected by moving the magazine inside the camera. The magazine fits into a gib-slide, and the focussing knob, within reach of the operator's right thumb, actually moves the whole magazine, and hence the gate. Focussing scales are provided for the two shorter-focus lenses, the others being set at infinity.

The cameraman naturally likes to be able to check his lens focus. For this purpose, a prismatic viewing device can be inserted into the slide which normally carries the magazine, and this enables the actual gate image to be seen.

An important feature of any newsreel camera is the view-finder. This is mounted on the top door of the camera, and consists of a negative-lens finder inside a tube, with an eye-piece. This is correct for the 2-in. lens; for longer foci, a supplementary lens can be brought into position by a touch of a knob.

Provision is made in front of the gate for gelatine filters, mounted in a neat metal frame with the number engraved on the face.

The camera is normally powered by a pair of 45-v. H.T. batteries carried on the cameraman's belt, capable of running several thousand feet of film. When used on aircraft, the camera can be plugged into the 'plane's own supply.

With all these refinements, the two fundamental points that most appeal are, first, the rigidity with which the camera can be held; and secondly, the fact that all controls are accessible while both hands are on the hand-grips. The motor switch and lens focus control are within reach of the right thumb, the lens stop, view-finder setting, speed control, and turret release within reach of the left hand.

The design of the camera is obviously the work of a practical cameraman, and I was not surprised to learn that Harry Cunningham is head of the RKO machine shop. I can visualise the newsreel men queueing up for this camera just as soon as it becomes available for civilian use.

G

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted b
THE SHOWMA

A SHOWMAN who at various times has executed many lively schemes of publicity remarked to me, commenting on the present policy in some quarters of restricting the amount a manager may spend on advertising: "You can't do publicity week after week on an appropriation of only £1." He is right. You can't. Even the best of scroungers can't "win" materials time after time from their neighbours and contrive stunts out of virtually nothing. Even when you are fortunate in being able to obtain the services of helpers for nix it is only courteous to offer them a "pourboire," if nothing more. One can be too lavish with expenditure on publicity schemes, but it is equally unwise to go to the other extreme and cut costs below the minimum.

Decorated Cats

WITH the Stars and Stripes flying at the Savoy Cinema, Romiley, Cheshire, "Yankee Doodle Dandy" marched on to an all-time record at this popular suburban theatre last week.

A succession of "winners" testify to the discriminating taste of Manager J. A. Scoggins, whose patrons have grown to expect nothing but the best in films at Romiley. So when the trumpet calls a little louder they answer the call in no uncertain manner. Uncle Sam's flag above the main entrance—a warm tribute to our Allies—set the people talking in appreciation of the gesture.

Smart bows and Yankee Doodle "toppers" were worn by the lady members of the staff, and miniature bows and "toppers" were sported no less jauntily by the kinema's two sleek Cheshire cats, causing much amusement.

A Southend Debut

WHEN Gerald Saunderson, of Southend, first read of Howard Jones in an article in the *Sunday Pictorial* by Nora Alexander, he thought it would be a good idea to give Howard his English stage début in an Odeon theatre, and so sent him a telegram asking him to appear on Saturday, November 20, at Southend's Odeon.

Howard Jones, now 22, has been working down a mine in Wales for seven and a half years, and is considered by the critics to be a new Bing Crosby. He is being trained by "Maestro Maria" of Wigmore Street, London, teacher to Sally Grey and Pat Kirkwood, etc.

His appearance was received with great enthusiasm. Accompanied by Reginald Foxwell, Odeon's popular organist, the performance was a terrific success and should be a milestone in this talented vocalist's progress and future career.

Eyes Right

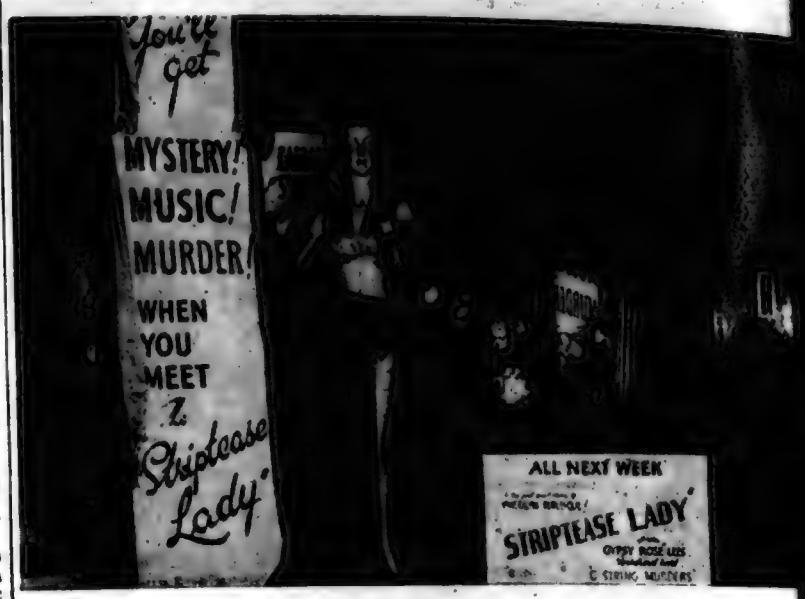
SOME films very readily lend themselves to novel exploitation, and "Strip Tease Lady" is one of them, and recognising this fact, Ronald J. Brunt took the opportunity of making several good window tie-ups when screening the film at the Odeon, Blackpool.

The most important of these was the large window of Littlewoods Stores in the main street, where an artistic modelled portrait of Barbara Stanwyck in the title part formed the centre of an elaborate lingerie display. Several show cards and a display of stills completed a display which definitely claimed the public's attention.

The illustration reveals an eye-arrester of unusual attractiveness.

Third Dimension

STUDYING a couple of rather unusual display panels the other day I was led to wonder why they seemed so specially attractive, and came to the conclusion that the secret lay in the fact that the studio had taken star head-portraits, and, instead of just glueing them on to the background as a decoration, had mounted them an inch or two in front of the backing, thus giving them an air of solidity which would otherwise have been lacking. It is by no means a new dodge, but it can be exceedingly effective when well done. The ordinary poster or advertising panel is apt to look flat and uninteresting unless something is done to give it life. There are several ways—tricks of the signwriter's or artist's crafts, colour, glitter materials (including tinselled papers, etc.), use of fabrics and unusual materials and several others, but I think the portrait or model mounted in a forward plane from the backing is easily one of the simplest and most effective.



A stock dummy and the deft touches of a dresser assisted Manager Ch Smith to make a successful display at the Odeon, Harrogate, for U Artists' STRIP TEASE LADY. Described in last week's issue

Staff of the Savoy, Romiley, all helping J. A. Scoggins to exploit YANKEE DOODLE DANDY (Warner)

Front-Door Canteen

THE screening of "Stage Door Canteen" at the North Finchley Odeon coincided with the repatriation of British prisoners of war, some of whom were billeted in the district for treatment of their injuries, and Manager C. E. Stead had the bright idea of giving the lads an outing and boosting the picture as well. He invited about 50 of them to be his guests to see the picture, and completed arrangements with friends so that the returned warriors (some of whom were local men) were entertained to tea and refreshments in the foyer, the catering being undertaken by the Commandant of the local Red Cross, assisted by members of the W.V.S. The new Mayor of Finchley (Coun. D. A. A. Merry) and the Mayoress set the seal on this function by making it their first public duty to attend and welcome the men. The Red Cross also raised enough money by means of a raffle to meet the cost of presenting each guest in uniform with a packet of 20 cigarettes. This unusual and generous gesture created a great impression locally, and, besides cheering the ex-prisoners, served to draw special attention to the film whose title was so appropriate to the event.

Moscow Publicity

MANAGER Chris. Hadfield, at A.B.C.'s Apollo, Manchester, gave brilliant advance publicity to "Mission to Moscow." He arranged a special musical interlude as a prologue to the trailer for Frank Davies to play at the organ. Just prior to this interlude Hadfield held the audience with a speech off-stage over the mike with an abbreviated and exciting story of "the 25 years of mysterious Russia." At every evening performance this held the audience's appreciative interest. Then a drop curtain was lowered with a 50-ft. streamer giving playdate and title; behind this a second drop curtain had a display of 16-ft. Russian flags, Stalin's, Roosevelt's and Churchill's photos all criss-crossed with the flags. The forefront of the stage had the U.S.A., Russian, and British flags in front of a border of 2 ft. deep red, white and blue bunting.

The music was announced at the end of the speech, followed by the trailer. The sight of all the Russian flags was received by the audience each evening with a terrific burst of applause (praise for Russia indeed!).

The front of the house, the foyers and vestibule were further decorated the photos of the heads of Allied n All the armament works in the are contacted to bring parties of w along to see the film when the pr tion on the stage preceded the fi Davies played it on to the stra "The Internationale."

Advance Appearan

LAWRENCE CELLINI, mana the Forum, Sheffield, has hit inexpensive "crowd-puller" whi in what would normally be gaps Friday night shows.

He has arranged for relatives t in photographs of anyone in th vices, and he has coloured slides from them for projection on the Each slide contains on the ed name and address and also any "request tune" to be play Organist Bertram Brennan. Wh refrain is suitable a vocalist s off-stage. Usually, about nine sli projected—with images about square—and relatives turn up friends in the hope that their sli be the next shown in the rota. Cellini, however, always inform tives during the week prior to s to make sure they do not miss Slides cost 3s. each, and are g relatives later. "Some of my nights have been even better th Thursdays, and I have enough graphs to last me two months with more coming in daily," he KINE.

TORCH BATTER
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24-HOUR
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SERVICE
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CAXTON ROAD, WIMBLEDON, LONDON,
Telephone: Liberty 48

STRIP TEASE LADY (U.A.) was in great evidence at Blackpool due to window tie-ups arranged by R. J. Brunt, Odeon's manager

RELEASES FOR JAN. 10, 1944

Compiled by A. W. OWEN

"LARCENY WITH MUSIC" (G.F.D.)

[illegible] U. Length 5,764. Reg. No. F.6675. Reviewed in KINE. September 9, 1943.
[illegible].—Allan Jones, Kitty Carlisle, Leo Carrillo.
[illegible]SPHERE.—Comedy musicale of a scheming manager who gets an important engagement for his client singer and a dance band under false pretences. Songs and dances are introduced.
[illegible].—"Vanity Fair," Fletcher (Hawkes), with adaptation from the piano-solo copy.
[illegible]-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1907 by the Regent Concert Orchestra.

"SONG OF TEXAS" (British Lion)

[illegible] U. Length, 6,236. Reg. No. F.6844. Reviewed in KINE. December 2, 1943.
[illegible].—Roy Rogers, Sheila Ryan.
[illegible]SPHERE.—Romantic outdoor musical comedy melodrama, concerning the machinations of ruthless villains out to prevent a non-combine rodeo from operating and the effective counter-measures taken. Fiesta sequences are a feature.
[illegible].—"Tango Bolero" Clossas (Walsh Holmes), with adaptation from the piano-solo copy.
[illegible]-SYNC.—As organ, recorded on Decca-Brunswick F.6861 by the Oskar Joost Tango Orchestra.

"THE STRANGE DEATH OF ADOLF HITLER" (G.F.D.)

[illegible]. A. Length, 6,642. Reg. No. F.6814. Reviewed in KINE. November 18, 1943.
[illegible].—Ludwig Donath, Gale Sondergaard.
[illegible]SPHERE.—Anti-Nazi melodrama set in war time Vienna; a tragic story in which an Austrian is arrested by the Gestapo, reported executed, and subsequently forced to act as Hitler's deputy.
[illegible].—"Coriolan". Overture, Beethoven (Hawkes) excerpts, with adaptation from the orchestral piano-conductor copy.
[illegible]-SYNC.—As organ, recorded on H.M.V. D.B.2101 by the B.B.C. Symphony Orchestra conducted by Sir Adrian Boult.

"THE SKY'S THE LIMIT" (RKO-Radio)

CERT. U. Length, 8,091. Reg. No. F.6759. Reviewed in KINE. October 21, 1943.
STARS.—Fred Astaire, Joan Leslie, Robert Benchley.
ATMOSPHERE.—Gay, romantic comedy musicale. A competition between a young American air ace, taken for a shirker, and a middle-aged publisher for an intensely patriotic girl.
ORGAN.—"Checkmate," Steele (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1088 by the Pall Mall Revellers' Orchestra.

BOOSEY HAWKES' INNOVATION

New Sound Tracks

MY attention has been called to a very important venture that Messrs. Boosey and Hawkes have just launched in regard to the compilation of sound tracks and recording of some 50,000 feet of film and corresponding records. The production in the studios of "shorts" or M. of I. films creates a demand for records for "dubbing" or "sound track" film lengths which meet the requirements of the producers without the engagement of an orchestra, for in many cases this would be unwarranted.

The production of these sound tracks has been at a very high quality level and tests submitted to Western Electric and others have satisfied them that they can have no possible objection to their use by those using their plants.

The catalogue is representative of many of the Boosey-Hawkes most useful publications, the items covering a vast field of atmospheric tonal suggestion, and it is the intention of the firm to extend, when conditions are more normal, to a very large extent, which, of course, their huge catalogue will allow and in my opinion will form a very important part of musical provision for films.

In regard to the records concerned, their sale at present is not a commercial proposition owing to Government restrictions.

A. W. O.

COLTMAN'S
for
FRAMES
SERVICE
PUBLICITY
Coltman Displays Ltd., Fairfield Works, Hounslow, Middlesex

Edward O'Henry's "Bradshaw" Recital at Holloway

EVEN a cursory delve into "Bradshaw" when you feel your journey is necessary is apt to give one a headache, but Edward O'Henry dives deeply into its pages, finding humour and a really interesting organ interlude suggested by its list of name places with stations. The audience at Holloway thought this recital a wow and had great fun out of it, so here are a few examples which catch my fancy from his detailed list as I could not, unfortunately, make the personal visit I promised through indisposition.

"Aberdovy," of course, suggested the famous bell song, while a "Bugle" reminded us of the veteran "Trumpeter, What are you Sounding Now?" In the county of Fife there is a "Largo," which provided a classical example. The famous Burnham, in Somerset, called for a story of the old roadman who asked his friend who was driving a wagonette of ladies where he was going. "Oh," says he, "I be goin' to Burnham!" Then this roadman muttered "I wish he'd taken my ol' woman wid him!"

"Cherry Tree," in Lancashire, suggested "Cherry Ripe," while Ferry, in Norfolk, brings to mind the once-popular "Ferry Boat Serenade."

We find a Macduff in Banffshire, so here are his pipes and a snatch of an old Highland tune.

"The Besses of the Barn" (Lancashire) is the name of a famous band, and here is its own march.

Even Christian names are included like Harold Park and Harold Wood in Essex, and a Peggy Bedford in Middlesex, a Maud in Aberdeenshire, and a Shirley in Warwickshire, to please the ladies.

Our Russian friends might be glad to know of a Sebastopol in Monmouthshire, and Mussolini may like to realise Soho is in Staffordshire, and Waterloo in Lancashire! "On Ilkla Moor Baht 'at" is a famous Yorkshire song; let us finish with it.

"Wheear 'as tha been sin' ah saw thee? On Ilkla Moor baht 'at. Wheer 'as tha been sin' ah saw thee? On Ilkla Moor baht 'at! Well, good luck, and I'm sure this journey was necessary!

A. W. O.

A "GUEST" TOUR FOR CLEMENT ELLIOTT

IT was an old saying "if you want to see the world join the Army," but if the new "guest" organist stunt grows it will be much easier to become a kinema organist, and at any rate see your own country.

The latest tour is to be made by Clement Elliott, from the Regal, Halifax, and he is to tour some Devonshire and Cornwall theatres, starting on December 20 at the Regal, Torquay, with the Royal, Plymouth, and Ritz, Penzance, etc., to follow.

The journey from Halifax to Torquay should be a good holiday start, for the railway officials calmly told him he might do it in seventeen hours if he was lucky!

These touring schemes are good organist news, for it means circuits are slowly but surely getting more organ-minded, and the supervisors of A.B.C. who have arranged matters in this and several other interchange tours will find that good results will be obtained, and I'm sure organists will give loyal help and even themselves benefit from the experience gained after long residential work in one town.

A. W. O.

CIRCUIT
SALES MANAGER
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Progressive Independent Film Renting Organisation required. Good salary and commission paid to a capable, energetic and resourceful salesman.
Application stating previous experience will be treated in strictest confidence.
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LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
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GLASGOW. C.1
CENTRAL 5289

London and Provincial Trade Screenings

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.
LONDON.					
Thur., Dec. 16	2.30 p.m.	Cambridge	Old Mother Riley Overseas	Anglo-American	Lucan and McShane
,, ,, 16	10.30 a.m.	Rialto	The Seventh Victim	RKO-Radio	Tom Conway
,, ,, 16	11 a.m.	G.B. Theatre	The Melody Lingers On	Key Films	Josephine Hutchinson
,, ,, 16	12 noon	G.B. Small Theatre	Snake Poison Mystery	Butcher	
Fri., ,, 17	10.30 a.m.	Private Theatre	Prairie Law	RKO-Radio	George O'Brien
,, ,, 17	10.30 a.m.	Carlton	Four Shorts	Paramount	
,, ,, 17	11 a.m.	G.B. Theatre	Paradise for Two	Key Films	Jack Hulbert
,, ,, 17	10.45 a.m.	Studio One	Sahara	Columbia	Humphrey Bogart
Mon., ,, 20	10.45 a.m.	Own Private Theatre	Five Shorts	Columbia	
Tues., ,, 21	10.45 a.m.	Studio One	Bell Bottom George	Columbia	George Formby
Wed., ,, 22	11 a.m. and 2.30 p.m.	Own Theatre	Cry Havoc	M-G-M	Margaret Sullavan
BIRMINGHAM.					
Tues., Dec. 21	10.30 a.m.	Forum	The Fallen Sparrow	RKO-Radio	John Garfield
,, ,, 21	10.30 a.m.	Futurist	Old Mother Riley Overseas	Anglo-American	Lucan and McShane
,, ,, 21	10.30 a.m.	Scala	Spy Train	Pathe	Richard Travis
Wed., ,, 22	10.30 a.m.	West End	Adventures of a Rookie	RKO-Radio	Wally Brown
,, ,, 22	10.30 a.m.	Scala	Battle for Music	Anglo-American	Jack Hylton
,, ,, 22	10.30 a.m.	Futurist	Here Comes Kelly	Pathe	Eddie Quillan
CARDIFF.					
Tues., Dec. 21	10.30 a.m.	Capitol	The Fallen Sparrow	RKO-Radio	John Garfield
Wed., ,, 22	10.30 a.m.	Empire	Adventures of a Rookie	RKO-Radio	Wally Brown
GLASGOW.					
Tues., Dec. 21	10.30 a.m.	Picture House	The Fallen Sparrow	RKO-Radio	John Garfield
,, ,, 21	10.30 a.m.	Scala	Old Mother Riley Overseas	Anglo-American	Lucan and McShane
Wed., ,, 22	10.30 a.m.	Regal	Adventures of a Rookie	RKO-Radio	Wally Brown
,, ,, 22	10.30 a.m.	Scala	Battle for Music	Anglo-American	Jack Hylton
LEEDS.					
Tues., Dec. 21	10.30 a.m.	Scala	The Fallen Sparrow	RKO-Radio	John Garfield
,, ,, 21	10.30 a.m.	Ritz	Here Comes Kelly	Pathe	Eddie Quillan
,, ,, 21	10.30 a.m.	Majestic	The Shipbuilders	Anglo-American	Clive Brook
Wed., ,, 22	10.30 a.m.	Scala	Adventures of a Rookie	RKO-Radio	Wally Brown
,, ,, 22	10.30 a.m.	Majestic	Old Mother Riley Overseas	Anglo-American	Lucan and McShane
,, ,, 22	10.30 a.m.	Ritz	Spy Train	Pathe	Richard Travis
Thur., ,, 23	10.30 a.m.	Majestic	Battle for Music	Anglo-American	Jack Hylton
LIVERPOOL.					
Tues., Dec. 21	10.30 a.m.	Forum	The Fallen Sparrow	RKO-Radio	John Garfield
,, ,, 21	10.30 a.m.	Palais de Luxe	The Shipbuilders	Anglo-American	Clive Brook
Wed., ,, 22	10.30 a.m.	Trocadero	Adventures of a Rookie	RKO-Radio	Wally Brown
,, ,, 22	10.30 a.m.	Palais de Luxe	Old Mother Riley Overseas	Anglo-American	Lucan and McShane
Thur., ,, 23	10.30 a.m.	Palais de Luxe	Battle for Music	Anglo-American	Jack Hylton
MANCHESTER.					
Tues., Dec. 21	10.30 a.m.	Gaumont	The Fallen Sparrow	RKO-Radio	John Garfield
,, ,, 21	10.30 a.m.	Oxford	The Shipbuilders	Anglo-American	Clive Brook
Wed., ,, 22	10.30 a.m.	Gaumont	Adventures of a Rookie	RKO-Radio	Wally Brown
,, ,, 22	10.30 a.m.	Oxford	Old Mother Riley Overseas	Anglo-American	Lucan and McShane
Thur., ,, 23	10.30 a.m.	Oxford	Battle for Music	Anglo-American	Jack Hylton
NEWCASTLE.					
Tues., Dec. 21	10.45 a.m.	Essoldo	Wolf Call	Pathe	Movita
,, ,, 21	10.30 a.m.	Haymarket	The Fallen Sparrow	RKO-Radio	John Garfield
,, ,, 21	10.45 a.m.	Odeon	The Shipbuilders	Anglo-American	Clive Brook
Wed., ,, 22	10.45 a.m.	Essoldo	Mutiny in the Big House	Pathe	Charles Bickford
,, ,, 22	10.30 a.m.	Queen's	Adventures of a Rookie	RKO-Radio	Wally Brown
,, ,, 22	10.45 a.m.	Odeon	Old Mother Riley Overseas	Anglo-American	Lucan and McShane
Thur., ,, 23	10.45 a.m.	Odeon	Battle for Music	Anglo-American	Jack Hylton
NOTTINGHAM.					
Tues., Dec. 21	10.30 a.m.	Carlton	The Fallen Sparrow	RKO-Radio	John Garfield
Wed., ,, 22	10.30 a.m.	Carlton	Adventures of a Rookie	RKO-Radio	Wally Brown
SHEFFIELD.					
Tues., Dec. 21	10.30 a.m.	Cinema House	The Fallen Sparrow	RKO-Radio	John Garfield
,, ,, 21	10.30 a.m.	Union Street	Crime Doctor	Columbia	Warner Baxter
,, ,, 21	10.30 a.m.	Hippodrome	San Demetrio—London	Ealing Distribution	Walter Fitzgerald
Wed., ,, 22	10.30 a.m.	Hippodrome	Adventures of a Rookie	RKO-Radio	Wally Brown

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CHIEF Projectionist wanted for modern hall; Western Electric installation; one who understands Diesel engines, but not necessary; good wages. —Apply, Managing Director, New Theatre, Berwick-on-Tweed. Ex-Serviceman would be suitable.

CHIEF and Second wanted for small hall (Surrey); RCA and Simplex; comfortable job; good salary.—State full particulars by letter only in first instance to Mr. Morgan, "Journey's End," 24, Kilmiston Avenue, Shepperton-on-Thames.

WANTED, efficient Operator; satisfactory wages and house accommodation to suitable man; Midlands.—H., Box 732, Kinematograph Weekly.

WANTED, Second Operator for Rex Kinema, Pewsey.—Write, stating age, experience, wages required, etc., F. A. Beckett, Oakfield, West End, Pewsey, Wilts.

SECOND Projectionist required for small modern kinema in Surrey; new equipment includes Westinghouse rect., Kinophonic sound, brand new arcs and projectors; good position for conscientious and capable operator (male or female).—Give full details of experience and apply to H.J.M. Cinemas, 1, Wren Avenue, N.W.2.

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SECOND Operator required; good salary and facilities.—Apply, Manager, Granilo Cinema, Longbridge, Birmingham.

WANTED, Relief Operator for Regal and Palace, Devizes.—Write, stating age, experience, wages required, etc., F. A. Beckett, Oakfield, West End, Pewsey, Wilts.

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FILM TRAVELLERS AND MANAGERS.—WOULD YOU LIKE TO EARN A NICE FEW HUNDRED POUNDS? Do you think there is any possibility that the owners or lessees of any kinemas in your territory would be agreeable to sell or rent? All information treated in the strictest confidence. Your name need never appear and you will not be required to negotiate.—Write, X., Box 698, Kinematograph Weekly.

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